

FEBRUARY 1951



RHYTHM

W. E. KINSEY

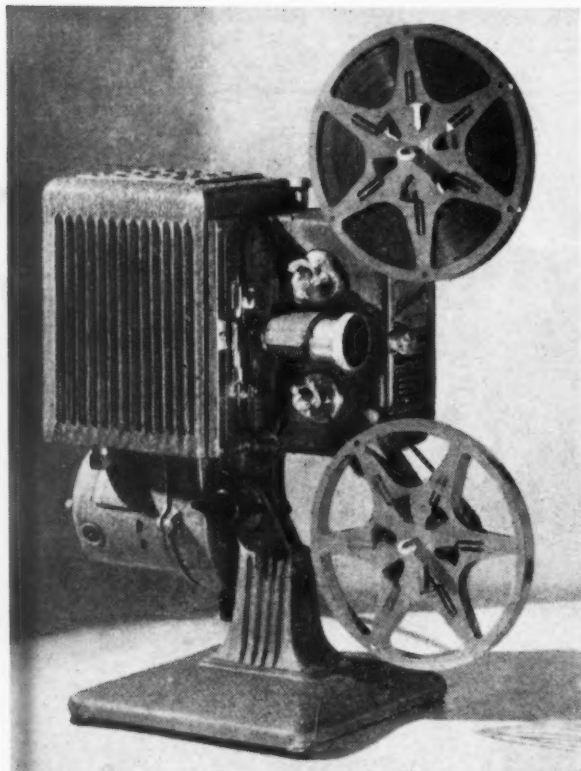
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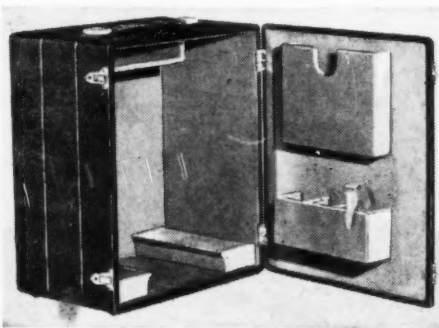
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HOW TO PREVENT TOOTHACHE



BY HOWARD R. RAPER, D. D. S.

Reprinted from

"Hygeia," the health magazine published by
the American Medical Association

How to Prevent

TOOTHACHE

Nowadays, most persons look on toothache as something inescapable, like "death and taxes." Rather ironic that man should have striven to prevent toothache when it could not be prevented, and now looks on it as inescapable when the possibility of prevention lies easily within his grasp.

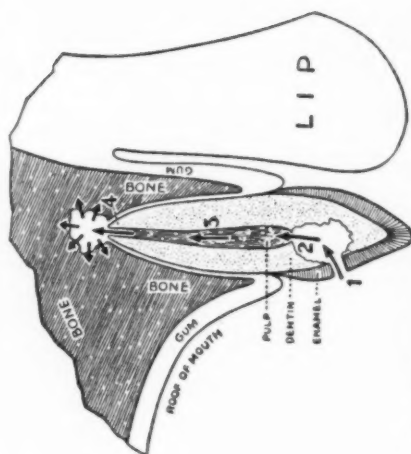


Figure 1.—Diagram illustrating the progress of disease. Dental caries, or decay, penetrates the protective enamel (1), attacks the dentine; passes through the dentine (2), into the pulp (3), out of the tooth and into the bone (4).

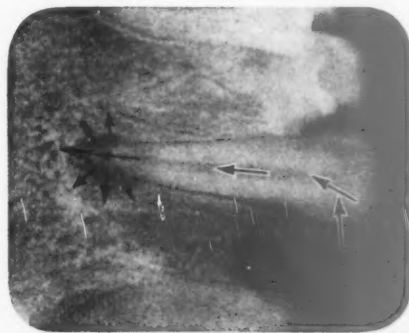


Figure 2.—The arrows indicate the path of disease, as disclosed by X-rays.

To the average person, care of the teeth means effort to prevent decay; nor should the accepted methods for such prevention be neglected. Adhere to a good diet and brush the teeth regularly, and some decay, perhaps a good deal that otherwise might occur, will be prevented. But the average individual cannot prevent all decay, no matter what toothpaste he uses or what toothbrush, or whether he brushes his teeth up and down or sideways, or whether he eats one or a dozen oranges each day.

However, if one has a cavity in a tooth, one cannot neglect it with impunity. No

cavity in a tooth ever has cured or ever can cure itself. Neglect of a cavity invariably leads either to loss of the tooth or to its retention in a pulpless or "dead" state. The cavity must be filled or disease will inevitably reach the inside of the tooth, and from there reach the inside of the body.

Toothache is worth avoiding for its own sake; nobody likes the excruciating pain of toothache. However, if there were nothing to it except the pain, its prevention would not be so pressing. So, before I attempt to tell how to prevent toothache, let me tell what it is, and thus create a more lively appreciation of the urgent necessity of its prevention.

DENTAL CARIES A DISEASE

The pain of toothache is a symptom of disease. Dental decay (known to dentists as dental caries), which leads to toothache, is so common that even dentists and physicians do not always think of it as disease. Yet disease it most certainly is.

Perhaps the most common characteristic of all disease is tissue destruction. By tissue I mean the substance of which the body is made. The body is composed of different kinds of tissue; skin is a tissue; muscle is a tissue; the eye is composed of tissues; even bone, teeth, and fingernails are tissues, hard tissues.

So, when I say disease is characterised by tissue destruction, I mean that parts of the body are destroyed by it.

PROGRESS OF DENTAL DISEASE

Thinking of disease, then, as tissue destruction, let us consider the progressive nature of the disease process that begins with a cavity in a tooth. It starts by destroying the hardest substance, or tissue, in the body—the enamel, or outer covering of the tooth (Figure 1). If unchecked, it promptly eats its way to the dentine under the enamel. It then progresses rapidly through the dentine into what is commonly called the nerve—the soft, pith-like centre of the tooth, which the dentist terms the pulp. It is at this point that toothache (dentists call it pulpitis) first occurs. The disease next proceeds to destroy the pulp, and thus establishes a channel through the end, or apex, of the tooth, which permits harmful bacteria from the mouth to pass through and attack the jaw-bone, resulting in a collection of bacteria, or a focus of infection. From this source the bacteria and their poisons may be transmitted by the blood in circulation to affect almost any tissue or vital internal organ.

Toothache and the tissue destruction that accompanies it can be prevented by a relatively simple but most effective method; namely, by filling the cavities before they reach the pulp. However, these cavities must

be found before they can be filled. The cavities that occur on the exposed surfaces of teeth are not so difficult for the dentist to locate, but it is impossible for him to see between the teeth and find all the cavities on adjacent tooth surfaces. In consequence of this, some of these cavities may escape detection until they have become so large that toothache occurs.

ECONOMICAL EXAMINATION FOR CAVITIES

For the purpose of locating the small cavities, the discovery of which is the basis for prevention of toothache, a type of X-ray examination known as the interproximal examination, has been developed to enable the dentist to "see between the teeth," and discover all the cavities that may be hidden away on the adjacent tooth surfaces. It can be made with as few as five X-ray exposures.

Thus, the expense is reduced to the point at which X-ray examination for decay of the teeth is made practical as a periodic preventive measure, not alone for the rich, but for everyone who can afford routine dental care.

DEAD TEETH A CONSTANT RISK

After toothache and treatment involving the removal of the pulp, the tooth is known to dentists as a pulpless tooth, and to the layman, ordinarily, as a "dead" one. These

are the teeth that may cause any of the degenerative diseases attributed to focal infection. It is no pleasant experience, when sick and discouraged, to have a tooth extracted or even to consider the expedience of such extraction. One of the unfortunate things about pulpless teeth is that they kick the victim when he is down; they may seem so harmless when he is well, and become such a source of concern and uncertainty when he is sick.

PREVENTION IS MORE ECONOMICAL

The most surprising and most gratifying thing about the prevention of toothache, based on periodic interproximal X-ray examinations, is that it does not increase the cost of dental care. If prevention of toothache would cost more, many people simply could not have it. But, the fact is, it costs less. So the person with a limited income can afford such prevention; he cannot afford to be without it.

The unpleasant fact we need to face squarely is that our best treatment for saving teeth after they have ached is both uncertain and expensive. Physicians do not hesitate to inform the public that if certain diseases, notably tuberculosis and cancer, are neglected, they cannot be treated with entire success. Similar warnings by the dentist, that teeth cannot be treated with entire success after toothache has occurred, should

be given equal consideration by the patient. If we are to save our teeth without risking our health in the process, it must be before disease reaches the pulp.

PERIODIC DENTAL X-RAY EXAMINATION

Everyone should have X-ray examinations periodically to disclose any cavities on the hidden surfaces of the teeth.

The interval between periodic interproximal X-ray examinations varies with the individual from six months for susceptible cases, to two years for highly immune cases. In this manner it should become the conscious aim of both dentists and patients to prevent toothache. More than 90 per cent. of the people can avoid toothache altogether; and when it is avoided, so-called dead teeth, the kind of teeth that cause general disease, are prevented.

With the Compliments of the
Medical and Dental Division
KODAK (A/Asia) PTY. LTD.



BITTER FRUIT
A. G. Gray

Vol. 58 FEBRUARY 1951 No. 2

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Preview of March

This issue will be "something different" in that it will be a complete "New Guinea issue" . . . and, what is more, there will be reproductions in full colour!

Contributors for the occasion will include such well-known names as Verdun Gadsby, Clarence B. Young, A.R.P.S., A.P.S.A., A. J. Verey, and Len Beckett.

Glenn E. Matthews, F.R.P.S., F.P.S.A., is once again contributing his "Photo-Progress"—this time for 1950.

The Portfolio will be feature reproductions of selected award and medal prints from the current 16th Kodak International Salon of Photography. The cover illustration is to be contributed by A. G. Gray.

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Photographing High Contrast

All of the photographic techniques we employ serve a single useful purpose—to produce an outstanding print. It must be the very best we can turn out because it is the sole proof of the successful culmination of all our photographic efforts. But before we make our print we must, of course, have a negative to make it from. The quality of the negative is all important; if it's good, we can easily make a good print; if it's average, we can make a fair print with some effort; but if it's bad, nothing but a bad print can result.

One of the most important factors influencing negative quality is *contrast*. Contrast is the difference in density between different parts of the negative. The denser, darker parts of the negative let less light pass through them than its less dense, lighter areas. If the difference between the lightest and darkest parts of the negative is too little, the negative has too little contrast. This, in turn, will result in a flat, muddy, unsatisfactory print. If the difference between the lightest and darkest parts of the negative is too great the negative is too contrasty and will make a harsh and disagreeable looking print.

In practice the negative contrast can vary considerably because we have photographic papers at our disposal which are made to produce good prints from negatives which have great contrast or little contrast. The softest paper (#0 or #1) we have on the market will show both highlight and shadow details if the negative has a contrast range of approximately 1 : 28, meaning that the lightest (deepest shadow) part of the negative transmits 28 times more light than its darkest part (lightest highlight).

This is all very fine, but what happens if the subject which we are about to photograph has a brightness range of 1 : 200, 1 : 300, 1 : 500, or even more? It does not happen often that the subject we want to photograph reflects 200, 300, or 500 times more light from one part than from one of its other parts. But when we encounter a subject like that we are stuck. We may expose for the bright parts and have the shadows without details or we

By JOSEPH FOLDES

may expose for the shadows and have the highlights blocked up. It is on occasions when we want to photograph a scene where both sunlit outdoor and poorly lighted indoor parts are included in the same picture that we have to overcome such terrific subject contrast. Can we overcome it, can we take such a picture and come up with a negative which will make a good print easily? Fortunately we can and it is not even difficult to do.

If you have to photograph a subject which has very great contrast, very great differences in lighting and brightness between its various parts, just do this:

Use fast pan film to take the picture. Take an exposure meter reading of *the darkest part* of the subject in which *details are still desirable*. Disregard the highlights completely. Set up your camera, focus, make your composition, then give 10 times more exposure than needed for the darkest part of the subject. For example, if the darkest part of your subject would require an exposure of 2 seconds at *f*/16, give it 20 seconds (10 x 2) at *f*/16. To develop this film dilute fresh Microdol developer 1 : 10 (take one part of fresh Microdol developer and dilute it with 10 parts of water) and develop for 1 hour at 68°F. while agitating the film every two minutes, or more often (important!).

As simple as that. The resulting negative will make a good print on #1 or #2 enlarging paper.

This procedure should be used **ONLY** when very great subject contrast must be overcome. For "ordinary" subjects it should *not* be used.

If you make your negative exactly as described above it is still possible that the highlights will be a little denser than desirable for easy printing. The next step is to reduce the density of the highlights in the negative by

the use of a super-proportioned reducer. This reduces only the densest highlight parts of the negative while hardly touching the shadows.

In 9 out of 10 cases you will not need to reduce your negatives. The diluted developer will develop your intentionally over-exposed negatives to just about the right printing contrast. But in extreme cases super-proportional reduction will further decrease the contrast so that it will be easily printable.

Before reducing the film must be hardened in Kodak Special Hardener (SH-1) which is to be made up according to this formula:

	<i>Avoir.</i>	<i>Metric</i>
Water	16 oz.	500 cc.
Formaldehyde (about 37% solution by wt.)	2½ drams	10 cc.
Sodium carbonate, desiccated	73 grains	5 grams
Water to make ..	32 oz.	1 litre

Soak the dry film for 10 minutes in water, then harden it in the above solution for three minutes, after which it should be rinsed and immersed for 5 minutes in a fresh acid fixing bath and then washed *thoroughly* before reduction.

After washing reduce in Kodak Reducer R-1 which you make up according to this formula:

	<i>Stock Solution:</i>	
	<i>Avoir.</i>	<i>Metric</i>
Water	32 oz.	1 litre
Ammonium persulphate	2 oz.	60 grams
Sulphuric acid C.P. ..	¾ dram	3 cc.

CAUTION: Always add the sulphuric acid to the solution slowly, stirring constantly, and never the solution to the acid; otherwise the solution may boil and spatter the acid on the hands or face, causing serious burns.

For use take 1 part of stock solution and 2 parts water.

The action of persulphate reducers is sometimes erratic and the greatest care should be taken in compounding the formula. It is best to use distilled water instead of the regular tap water. The amount of acid used determines the rate of reduction.

The solution should be made up just before it is used and discarded after having served its purpose. One characteristic of this type of reducer is that the action speeds up as the reduction proceeds, gaining momentum as it goes. For this reason, negatives being reduced should be watched very carefully and removed from the solution *before* the desired amount of reduction has taken place. The reducer that is present in the emulsion will continue to act for a short time after the film has been lifted from the tray. It is for this reason that the film should be removed before the desired point is reached. The reduction should be carried out in a white enamel tray that will permit the reduction to be watched, and it should be unchipped or the solution will become contaminated.

If the action of the reducer is too strong, it may be slowed by diluting the solution with water. If you are unfamiliar with reduction techniques we would suggest that you try it out first on a worthless negative so that you can observe the action before using your good film.

The process can always be repeated and the negative reduced more, but there is no remedy for over-reduced negatives. When the reduction is complete immerse film in an acid fixing bath for a few minutes and wash thoroughly before drying.

Your negative now is easily printable on normal enlarging or contact paper. Without using the above described simple procedure you never would have produced a printable negative of subject matter containing such terrific contrast. The super-proportional reducer described above can be used for negatives you already have. Probably you have photographed contrasty subjects before reading this article. Most likely the resulting negatives had excessive contrast with much too dense highlight areas and they did not produce a good print. You may treat these negatives in the super-proportional reducer and the chances are that they will turn into usable negatives.

Of course, if in the future you will have to photograph subjects with excessive contrast follow the complete procedure as described in this article and you will have overcome in your photography the problem of subjects with too great contrast.

("The Camera," October, 1950)

Sidelights from Heard Island

Months of travel, toil, wind and cold saw life on Heard Island at last showing definite signs of progress. Our station was completed and we had the last of the four radio masts ready to be hoisted on the very next fine day.

Meanwhile, the doctor and I were organising an exploration trip to the Laurens Peninsula and the Jacka Glacier, where it was hoped to make a photographic record of the birds in their natural surroundings, as well as to photograph for the first time this rugged country. As the Antarctic is devoid of trees, the birds nest high on the mossy slopes or burrow far into the ground—their only sanctuary.

The big day soon arrived, and 6.30 a.m. saw us marching out of camp, loaded with crampons, ice picks, cameras, rations, survey poles, and emergency dry clothing.

Traversing Atlas Cove and Windy City, we completed the initial stage of the trek over the very rocky "beach"—if one could call it that—which formed the base of the sheer slopes of the picturesque Laurens Peninsula. In our progress we disturbed many sea elephants basking in the sunshine; in consequence, they belched and snarled viciously, yet were reluctant to move an inch. Further on we passed numerous penguin rookeries peopled with those comical little penguins—the Rockhoppers, which hurried and scurried and floundered over the rocks to dodge us.

With a third of the forward journey covered, we erected the first survey stick. At this point the doctor, deciding he was becoming far too hot, took off his trousers and proceeded on his way with pack, shirt, boots, and long woollen combinations. He really looked comical from behind, and I certainly would have photographed him on the spot only for the fact that his pack contained the cameras. Incidentally, I found the most suitable camera of all for use in the south polar regions to be that old faithful, the Graflex, provided weight was not a major problem. Unfortunately for me, weight was a consideration on long journeys in the snow country, and so this factor became a vital

By A. CAMPBELL-DRURY

issue—I had to resort to a miniature. By the way, it is by no means an easy matter to sight through the small direct-vision viewfinder of a miniature during an icy cold wind or blizzard or other such conditions as prevail on the Antarctic islands.

Soon the doc. stopped short in his tracks, exclaiming: "That's where the birds are, up there!" He was pointing hundreds of feet up to an overhanging ledge of rock—one of many, in fact. Through the glasses we could see that most majestic of all birds—the sleek light mantle-sooty albatross; these fine-looking birds can spread their wings over eight or nine feet. We ate a hurried snack before ascending a hundred feet or so to a green moss carpeted slope rising very steeply from the deep blue Antarctic Ocean. For what seemed like hours we clambered precariously up the steep slopes of the peninsula. Near the top the going became extremely hazardous, for here one slip could mean a fall of nearly two hundred feet. At last we came upon a ledge accommodating several young albatross chicks who appeared as surprised to see us as we were them. Nearby, also, were two Cape Petrel chicks, who would persist in spitting an objectionable red fluid at us—apparently nature's means of defence. And very effective it proved, as the missile never failed to splatter the lens of the Graflex at a distance of six feet. On the other hand, the two albatross chicks were rather more amusing. They were very large grey fluffy birds—probably there was more fluff than bird—and they sat bolt upright on nests that seemed altogether far too small for them. They stared at us with owl-like eyes as the parent bird glided by, now and again coming in very closely to scrutinise the intruders. It occurred to me as I stood there that, in these regions particularly, one is brought very close to nature, for the birds seem to know no fear, and one can study them at very close quarters.

(Concluded on page 80)



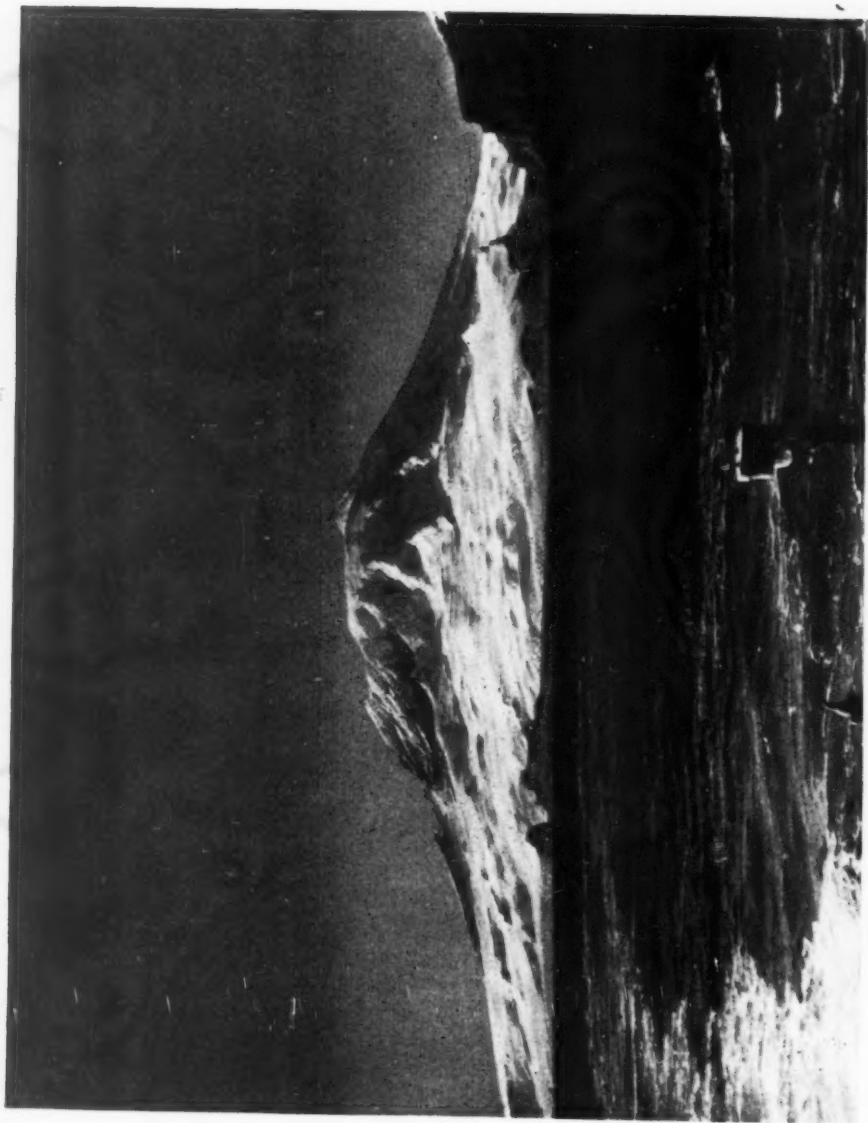
A.N.A.R.E. Station, Atlas Cove, Heard Island. (Looking
towards Laurens Peninsula and Jacka Glacier.)

Eight Impressions of Heard Island*

A. CAMPBELL-DRURY

*Official Photographs, Department of External Affairs, Antarctic Division

Big Ben
in sunshine
(9005 ft.)





Big Ben
above the fog



1



2



3

4



5



- 1 Laurens Peninsula and Jacka Glacier
- 2 A. Campbell-Diary (on left) and J. Lambert (Geologist)
- 3 Mt. Olsen and Laurens Peninsular
- 4 Hand-sledging
- 5 Into the blizzard

Official Photographs, Department of External Affairs, Antarctic Division

As this pleasant thought passed through my mind I was suddenly put un-at-ease when I saw friend doc. jarring away some of the loose rock with his pick and saying, "Look! it's loose!" "Hold it!" I said. "For goodness' sake, look out or you'll dislodge the whole ledge." Five minutes later there was a heavy thump behind us as three huge boulders fell away from the ledge, missing us by inches. One of the Cape Petrel chicks peered up amazed, although not so amazed as we. Anxious as we were to move on, the doc. wished to venture further around the ledge in order to plant the second survey stick. We waited. Meanwhile I ventured below, lowered a foot at a time on the end of the nylon rope, to photograph some rock formations for the expedition geologist.

That portion of our assignment completed, we next headed for the glacier we hoped to ascend; after which we planned to return to Windy City by way of the glaciers of ice-capped Mt. Olsen.

Still following the doc., I heard a thundering crash behind me, turning in time to see a large avalanche of boulders hurtling down to the position we had occupied only minutes earlier.

Halting at the foot of the vast expanse of glacier, we donned our crampons in preparation for the ascent. This amazing ice sheet rose very steeply and the going was tough. The birds at which we had previously gazed hundreds of feet up, were, by now, the same distance below. In thirty minutes we were approaching the top. It seemed almost like the top of the world—or, perhaps more correctly, the bottom—a type of lost horizon where the wind was blowing up from the other side, giving one an eerie feeling of uncertainty.

At times now we bogged knee deep in snow. Then, quite unexpectedly, I met with a peculiar sensation—and one I would never wish to experience again. I suddenly found myself neck deep through the snow crust that bridged a huge crevasse. Worst of all, we were unroped. I called to the doctor, who appeared as amazed no doubt as I looked. The extraordinary point was that I had been walking directly behind him, and yet he, carrying a larger and heavier pack than I, had passed over safely. "Do something!" I shouted, "but don't come any closer."

Natural presence of mind instinctively told me to sprawl out my body and arms, thus distributing my weight as far as possible. This move would not have been very effective but for the doc.'s instantaneous action in wedging a six-foot survey stick under me. "It won't hold you," he said (that thought was most devastating), "but it will help spread your weight."

All this time I had the continued sensation of feeling chunks of the thin snow crust bridging the crevasse fall away from beneath me—so much so that very soon only the top of my head could be seen above the surface. I was suspended on a thin ledge of rapidly disintegrating snow as I peered across a vast chasm of nothingness. The gap must have been about ten feet wide and, as far as I could see, was bottomless. Evidently it went down several hundred feet in shades of ice ranging from pale green to deep blue. I could even hear the babbling of an icy glacier stream far below. As every little motion shifted more of the ledge, I dared not move. "The rope, quickly!" I demanded of the doc. as I felt myself going. He was, by this time, down on hands and knees endeavouring to free the coil of nylon rope from his pack. After what seemed hours I grasped the rope and secured it around my waist, still sinking with every movement. Fortunately, the doctor had taken up the slack when the entire bridge collapsed, dangling yours truly in mid-air like a pendulum. As he held the rope firmly, I was soon able to hoist myself out. Lady Luck indeed travelled with us this day.

On all future photographic ventures I never failed to rope-up when crossing glaciers. But, for all this, the great consolation was that it was well worth it for the magnificent pictures we obtained.

Especially in mid-winter, Heard Island is photographically beautiful, with its towering 9,000-foot Big Ben—an active volcano—forming the greater part of the small island.

The privilege of being able to venture with a camera into this land where no other man has ever been proved a most fascinating one—an assignment very much worth while. By the time this article is published I will be on my way back to Heard Island to take up my various photographic assignments at the point where I left them two years ago.

Character Portraiture

One of the fascinating aspects of our great hobby is the limitless range of its subject matter. Without going into details on this point, we usually find, however, that two or three types appeal to us far more than the others; this is usually decided by our personal make-up.

A subject that appeals to me very greatly is that of character portraiture. One of the special advantages of this subject is the fact that, as most character work is photographed by artificial light, it provides a very interesting means of filling in an evening or wet week-end.

To be successful, a character portrait must be well planned, well executed, and, above all, convincing in its sincerity. In handling a specific assignment I normally adhere to a planned programme, which runs as follows:

Decide on the character to be depicted and make a pencil sketch of the desired study, simultaneously deciding on the pictorial composition, lighting and key in which the shot is to be made. The key and the lighting are, of course, decided by the type of subject. A strong subject requires vigorous lighting, resulting in a good deal of shadow area containing plenty of drawing detail and of medium to low key. A sinister character requires dynamic lighting and a definitely low key, while a happy, bright or youthful character needs well-balanced lighting and a generally higher key.

In undertaking a character study of some well-known personality such as, for example, a Dickens character, or a figure in national or period costume, a visit to the nearest public library follows on the list. Here a sketch is made or details noted on such things as facial marks, blemishes, type of nose, face, beard, etc., and full details of clothing and accessories.

The next task is the selection of the model. This is a very important step and any time which may be expended in locating a suitable model can be considered well spent. The model should, of course, be the same type of individual as the selected character, remembering that many minor details, such as the

By **WALTER G. NICHOLS**

shape of the nose, ears, or the greying of the hair can be altered or adjusted by careful make-up. If your selection of models is rather limited it will perhaps be easier to reverse the process and to look for a character role that will suit your model.

Incidentally, I have found that people who are members of amateur theatrical societies or who have had stage experience are very amenable to work with. They are much less camera conscious and are more able to assume an expression or posture which seems genuine; they take a real interest in the job on hand, with the result that a close bond is established between photographer and model—a state of affairs which is very desirable.

If you have to use an inexperienced model, take a few preliminary shots first. In this way he or she becomes used to the experience and begins to relax.

In making up your model, use the minimum possible amount of make-up, as overdoing it will only give a false and artificial result. Lining pencils, grease paint, powder, crepe hair, and spirit gum are useful accessories when used with discretion. Talc powder brushed into the hair gives a very convincing rendition of grey hair.

In studies where the hands occupy a prominent position in the fore part of the set-up, I find that these are liable to catch far too much light and so come into violent competition with the face in gaining the viewer's interest. A method of overcoming this trouble, and one which I find very satisfactory for all medium to low-key shots, is to smear evenly over the hands a very fine film of black grease-paint—but make sure it's only a film. This absorbs a large amount of the light and puts the hands into proper tonal relationship to the face.

Next we come to the problem of costuming. I find it more satisfactory to convey the idea of costuming elements than to have a

costume of meticulous detail—this because a costume, having lots of fine detail such as embroidery work, buckles, buttons, laces, etc., takes on very great importance in the finished picture, and again establishes far too much competition for attention. The costume should be only an 'authentic' framing for the portrayed character and nothing more.

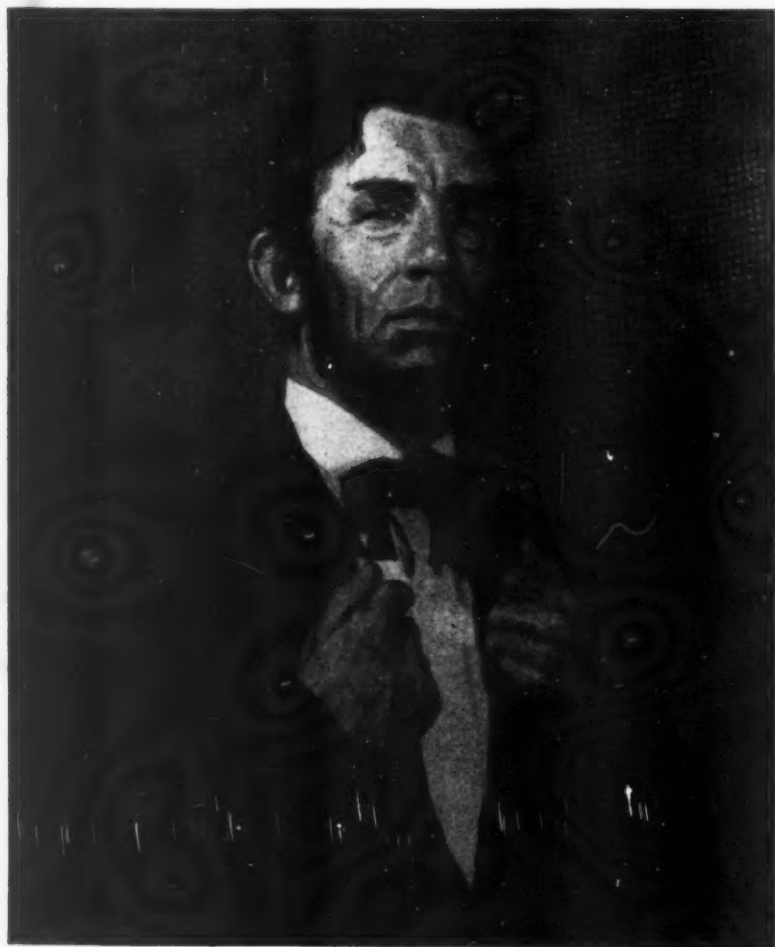
It is a practical idea to have handy a box of spares in which you can store old discarded coats, belts, pieces of hessian, old fur trimmings and other miscellaneous odds and ends. It is surprising what varied and successful "costumes" can be made from such material.

Regarding the lighting of the subject, I like to keep my lights (and resulting pro-

●
In this study, black-and-white lining pencils and crepe hair were the only make-up items used. An old discarded morning coat and a bow from an old hat band comprised the costume accessories.

MAN OF DESTINY

Walter G. Nichols





BOB CRATCHETT

Walter G. Nichols

Brown lining pencil and grey crepe hair were the make-up requisites used. The hair was greyed by means of talc powder. The collar was made from white cardboard, the ruffle from a piece of scrap linen with a length of cotton threaded through the centre. The old square glasses were made from wire. The same old morning coat was used.

blems) down to a minimum. Two, or on occasions three, lights, of Photolita type, are all that I use. A point to be wary of, particularly when using dynamic lighting, is to have sufficient light on the shadow side of the face to give subdued modelling and detail. The eye has a knack of seeing more detail in these areas than the camera, so the obvious solution to the problem is the restrained use of a fill-in light or reflector.

As to equipment, I prefer the single lens reflex type of camera, as it does help a great deal in the composing of the picture to be

able to see the subject on the ground glass. I have a preference for the larger format, such as the quarter-plate. The longer focal length lenses are an advantage; my own equipment uses a 12-inch telephoto lens on a quarter-plate.

However, whatever type of camera you possess, if you do attempt character portraiture, you will enjoy endless hours of fun as well as occasionally capture a shot that will give you a great deal of satisfaction and pleasure.

Early Club Pictorialists in N.Z.

The suggestion was made that some "old timer" should place on record (before it is too late?) a little information on some aspects of early organised non-commercial photography in New Zealand—and the writer has come forward to record the state of pictorial photography prior to 1925 as he remembers it.

Of all the societies in New Zealand, the Dunedin Photographic Society must receive pride of place, for it is the only society having an unbroken existence since its inauguration. Christchurch, Wellington and Auckland, not to mention camera clubs outside the four main cities, have all had somewhat chequered careers. The Dunedin Photographic Society was formed on May 27th, 1890, at a meeting held at H. Dickson's premises in Princes Street, Dunedin. The promoters were F. Monson, J. M. Gallaway, W. W. Wyper and F. B. Smith. W. Livingstone was elected president and R. A. Ewing secretary. A better choice of leaders could not have been made, for both gentlemen, judged by the photographic standards of their day, were very good workers.

Exhibitions were a feature even during the first ten years of the society. A. J. Barth, R. Chishom, and Skottowe Webb were annually producing pictorial work. W. Williams, who passed on in Christchurch not so long ago, had a display of his work shown quite recently at a Christchurch Photographic meeting by his son, E. Williams; on this occasion the present generation was astounded at its quality, both technically and pictorially. In 1901, the Dunedin Photographic Society held an International Photographic Exhibition. Prizewinners were: J. Stening, H. Blake, A. J. Perier, and J. Heron, of Sydney; S. G. Watson, Mrs. W. Fitzgerald, A. B. Keyworth, of Wellington; S. F. P. Webb, W. A. Taylor, of Christchurch; and A. J. Barth, J. Skottowe Webb, T. Scollay, of Dunedin. In the Invitation Pictorial Section were noted the following exhibitors: F. Styant Browne (Tasmania); Dr. Roberts, C. O. McKellar, W. Livingstone (Dunedin); W. C. Voller (Brisbane); C. A. Benbow, W. J. Prouse (Wellington);

By **W. A. TAYLOR**

Past President, Christchurch Photographic Society

J. N. Taylor (Christchurch); H. Bruzewitz (Nelson). Practically all the aforementioned continued to submit regularly to photographic exhibitions in N.Z. until about 1910.

From 1910 until 1920 the three outstanding workers in Dunedin were A. A. Binnie, J. Permin and G. Crombie; of these the writer would like to single out for special mention G. Crombie, who unfortunately met his death in World War I. He was a prominent winner of awards on both sides of the Tasman Sea, and without any doubt on the writer's part was the best landscape photographer that N.Z. has produced up to the present time. After 1920 the Rev. H. O. Fenton and George Chance came to the fore, and in both instances well earned their F.R.P.S. honours, the highest initials in photography. C. A. Weedon is the only workers now in the Dunedin Society whom the writer knew when he left Dunedin in 1920; since then a completely new generation has arisen.

Now for Christchurch. The first Photographic Society in Christchurch was formed on March 3rd, 1890, H. R. Webb being elected president and D. T. Clark, secretary. Original members were J. Beaumont, C. Lewis, C. M. Phillips, B. Todhunter, Bishop Julius, J. Inglis and A. P. Harper. The last-mentioned is still alive and well-known in Wellington as a mountaineer, amateur photographer, and as president of the Forest and Bird Protection Society of N.Z. From time to time his beautiful bush and gorge pictures are reproduced in the *Forest and Bird Magazine*.

On April 14th, 1893, a rival organisation was formed; it was known as the Christchurch Camera Club, with G. Cox as president, W. J. Edwards, secretary. In September, 1894, the two bodies amalgamated, and went over to the University, becoming the Photographic Section of the Philosophic Institute. H. R. Webb was president, while Walter

Burke, S. Page, T. N. Horseley, H. R. Wilkinson, C. M. Phillips, F. C. B. Bishop, E. Beardsley and J. N. Taylor were prominent workers. Walter Burke, as secretary, was the real driving force in making the meetings a success, while the annual exhibitions held annually from 1894 until 1898 stand as monuments to his energy. He was undoubtedly the pioneer of pictorial photography in Canterbury Province. The writer can picture yet the admiration that was bestowed on his collection "Swaggies I Have Met." In 1897 the Royal Photographic Society added F.R.P.S. to his name, the first occasion in Australasia. In modern times two Christchurch members have attained A.R.P.S., but Christchurch still hopes for the greater distinctions—even if only to catch up on Dunedin!

About 1899 the amateur photographers broke away from the University, and the section ceased to function. In 1900 the Canterbury Provincial Jubilee Exhibition was held, and in the photographic classes the "diehards" exhibited. Later that year, H. E. Gott founded a small club at the Christchurch suburb of Spreydon, but, on advice, it was moved to the city and re-named the Christchurch Photographic Society, with R. C. Bishop as president. The membership of the prior societies soon threw in their lot, the society's strength being augmented by the arrival of such men as A. C. McIntyre, T. G. Strange and G. A. Fraser. The culminating effects of World War I saw the winding-up of the society in 1918. However, in 1920,

J. S. Wearn started it off again. He reigned as president for barely a year, being succeeded in that office by T. W. Rowe, M.A. On the death of that gentleman the writer reluctantly, after two deputations, accepted the office. G. A. Fraser followed, and held office for just one year; both of us, hardly young men, resigned for health reasons. F. L. Casbolt, A.R.P.S., has since held office as president, and many claim a better man could not possibly be found. The Christchurch Photographic Society now has the largest membership in N.Z.

Moving on to societies in the two big cities of the North Island (and in the minor ones), the writer cannot write so fully, as his residence in the north was of short duration. When he was a member of the Wellington society in 1904, McGregor-Wright, A. C. Gifford, Davidson, and H. C. Milne were the leading lights, while J. A. Higginbottom was president for many years. Josiah Martin, H. Winkleman and Janet Finn were prominent workers in Auckland at the beginning of the century.

Envoi.—If all the names I have mentioned are bunched together, practically all outstanding exhibitors from 1890 until 1920 will have been mentioned, for all these workers consistently "did the rounds" of the N.Z. Photographic Exhibitions. The present very popular Inter-Club Photographic Competition held annually in N.Z. definitely owes its inception to the Dunedin Photographic Society's pioneering work.

Forthcoming Salons and Exhibitions

(See also page 100)

	Approx. Closing Date		Approx. Closing Date
South Shields International Exhibition.	June 1st	Lilitz Springs International Salon.	June 15th
Information from: J. E. C. Garrick, 12 Bywell Rd., Cleadon W., Sunderland, Co. Durham, England.		Information from: Davide Miller, 37E Lincoln Ave., Lititz, Penn., U.S.A.	
International Salon of Photographic Art, Quebec.	June 1st	Gateway to the North Exhibition.	June 15th
Information from: Le Photo Club de Quebec, C/o Pauline Fiset, 2090 Blvd Laurier, Sillery Quebec, Canada.		Information from: Edmonton Exhibition Association, Edmonton, Alberta, Canada.	
Annual Finger Lakes Salon, New York.	June 1st	Dixie International Salon.	June 15th
Information from: Auburn Camera Club, C/o Cayuga Museum of History and Art, Auburn, N.Y., U.S.A.		Information from: C. F. Luce Junr., 517 Trust Co. of Georgia Buildings, Atlanta 3, Georgia, U.S.A.	
Memphis Pictorialists Salon.	June 5th	Hawaii International Salon.	June 15th
Information from: Mrs. L. Clark Brooks, Art Gallery, Overton Park, Memphis, Tenn., U.S.A.		Information from: F. Froulik, 1354 Kapiolani Blvd, Honolulu, Hawaii.	
International Photo Art Exhibition, Salzburg.	June 8th	Washington D.C. International Salon of Photographic Art.	June 15th
Information from: Oester Reichischer, Lichtbildner Bund, Rudolfskai 42, Salzburg, Austria.		Information from: Mrs. Lee Beiser, Hon. Sec., 3119 2nd Street N., Arlington, Va., U.S.A.	
Hartford International Salon.	June 14th	Hawaii Colour Slide Salon.	June 30th
Information from: R. J. Le Blanc, 234 South Quaker Lane, West Hartford, Connecticut, U.S.A.		Information from: F. K. Ishibashi, P.O. Box 1133, Honolulu, Hawaii.	

Leaves from a Studio Diary

Monday

It was the second week of my indisposition, and Hugh came over one night to sit by my bedside and to furnish a progress report on studio "doings."

"Oh, regarding those location portraits of the members of the Board of Directors and the executives," he said. "You remember that to-morrow there are nineteen to do and I was wondering if I would use the new Speed Graphic."

Now when it comes to the question of portraits *en masse* I can think of no better camera than the Graflex. Even in the studio I sometimes use it, finding that for most purposes an exposure of 1/10th sec. [at $f/8$ gives me a chance of catching the desired expressions at the right moment, there being none of that slight delay of the few seconds necessary to insert the film holder—an action that is inevitable with the view camera. In addition to that we have the advantage gained by viewing the image, as it will appear, right side up, up to the moment of actual exposure.

No wonder that my second thought centred on the fact that he was planning to use flash-bulbs as a light source. Sensing my feelings he quickly said: "I'll take two floods with me, and expose at full aperture."

The sudden utterance of these words had a tendency to emphasise even further the slight shock I experienced at hearing the words themselves. My main concern was for the sharpness of the final image, as a lens of 6-inch focus provides only a few inches of depth of field at $f/4.5$.

However, I knew better than to argue or even comment on this point, appreciating my assistant's long experience. Surely, he *must* know what he is doing, so I let it go at that and gave my consent to the proposal.

A few days later I was back at the studio and was soon checking over the prints of those self-same portraits. Naturally, the subjects were all men of somewhat advanced years, and although nose and eyes were sharp, definition gradually decreased and the ears were definitely shown as being out of focus.

By J. YOUNG

On one or two occasions he had missed the focus slightly—a "fortunate error" which rendered a not unpleasing diffusion of the entire face. I had to admit that I was surprised at the effectiveness of the pictures, the series being generally softer and certainly more flattering than the needle-sharp results I usually have as my aim. The reason: being mainly engaged on commercial work, I have fallen into the somewhat unreasoning habit of always aiming for perfectly sharp pictures. "Elementary, my dear Watson," but I had forgotten that the aim of a portrait is to please the customer, and who can be really pleased when he sees every wrinkle and line brought up as sharp as a row of tacks?

This served to remind me that many of the best portraitists use the simplest of lenses, the old rapid rectilinear being quite popular; I have even heard of a successful man using what merely amounted to a glorified magnifying glass.

Friday

Weird and eminently distasteful odours were pervading the atmosphere this afternoon. A large batch of prints was being sepia-toned by the normal sulphide process, and as space was limited, quite a number of finished prints were being laid out to dry in the studio. Apart from wrinkling his sun-burnt nose, David had no comment to make, but plunged back into his routine with his usual ardour. Betty was thoughtfully surveying the drying prints. A moment later she came into the darkroom, where I was wrestling with the development of an over-large print.

"What causes those variations in colour?" she casually asked, with the result that, in my quick reaction, a corner of the big print flicked a spot of developer into my left eye. She waited patiently whilst I groped for a towel, and in response to my alarmed enquiry informed me that one or two looked "a bit

(Continued on page 100)



K. M. Walker PEACE AND QUIETNESS

A Portfolio of **AUSTRALIAN
LANDSCAPES**



E. C. Leigh OCTOPUS TREE

M. G. McCalman UPPER HUNTER FARMLANDS





L. Cohen HEAVEN AND EARTH

L. Cohen MONARO LANDSCAPE



J. F. Audsley EVENING SHADOWS





C. Williams EVENING CHORES



M. J. Wright WINDSWEPT

Wm. C. Barker MOTION





V. I. Coulton RAINBOW'S END

Review of January Portfolio

The cover illustration of the January issue, entitled "A Derivation—Monochrome Reproduction," left me rather bewildered. I turned quickly to the supporting article and must confess that I still remained in somewhat the same state of mind. This process is obviously one for the more advanced colour worker; moreover, one must necessarily have to see the results in full colour if the innate possibilities of the process are to be fully understood. Personally, I feel that whatever charm may have existed in the original, the attraction has been lost in the monochrome reproduction. Full appreciation of the potentialities of the Derivations technique must therefore be something for the future.

I am afraid that I can hardly express as much enthusiasm for K.J.M.'s "Castle Builder" as I would like, often as I have in the past highly praised this worker's productions. My chief worry is the trimming. I feel that the print has been so drastically trimmed as almost to convey the inference that the young sitter has been forced to crouch in this way in order to fit into the frame of the picture. The lighting, though interesting, hardly can be said to enhance the young model. I feel that this shot would have been better if pictured from more to the right—at the same time allowing a little more airiness around the figure.

It is mainly by his careful consideration of the direction of the lighting and its relationship to the "Mud" that C.S.C. has been able to provide us with such an interesting pattern and texture study. Beyond that it is hard to discuss the subject from the composition aspect—other than, perhaps, to record the fact that the photographer has trimmed his print (or perhaps slightly flashed it) in order to provide a definite dark tone in three of the four corners. By this procedure he throws the eye definitely where it is wanted—right to the centre of the print. The final result certainly induces a most realistic feeling of partially dried mud as well as a most unusual "abstract" pattern.

In O.A.S.'s "Corn—on the Cob" three distinct elements of variety have contributed considerably to the final excellent presentation. These are: the inclusion of several different varieties of corn, or, should I say, of the same corn in different stages of ripeness, the inclusion of one cob with the grains partially removed, and the irregularly shaped stunted cob at the top centre. In this way monotony has been avoided and interest maintained. Here again the lighting has been directed in such a way as to bring out the feeling of depth, and to give a third-dimensional impression of the objects portrayed.

Considering G.W.G.'s "Shadow Pattern," I feel that the most interesting aspect is not so much the thrown shadow—which, by the way, is nicely complemented by the excellent and desirable spirals of the railing—as the fact that those shadows are thrown on to a tessellated surface which itself also possesses the ability to cast shadows. The shaft of highlight enclosed to either side by the darker bands and coming as it does from the top left-hand corner, could not have been thrown at a better angle to complete the good balance of the print as a whole.

"Drift Sands" (R.P.) generally brings up the question of the photography of rippled sands. In the majority of instances where this subject is under consideration the photographer is apt to include nothing but the actual sand, but here our photographer has wisely included a sufficient amount of the shrubbery

By 'KARRADJI

at the top and left (not forgetting the little grass shadow to the bottom right) to act as a foil, throwing full emphasis on to the ripples. The latter are depicted with a fine feeling of movement—a flow that gently leaves the top right-hand corner to run and smoothly flow towards the bottom centre. A very slight change in the camera viewpoint and all this feeling would have been lost.

E.R.'s "Wood Texture" falls very neatly into its task of interpreting the portfolio title—it really "starts and ends" there. Being rendered in such a very workmanlike manner, the print leaves us wondering just where that particular type of wood formation was to be found. If it is some type of underlayer after the removal of its bark, well then that tree certainly must have possessed interesting possibilities for decorative woodwork at the hands of the cabinetmaker.

J.E.C.L. successfully saved his subject ("Old Paddle Wheel") from a too sharp and uninteresting result by including the little corner of foliage as seen through the spokes of the wheel—this has a most softening effect on the interpretation. I am wondering whether the viewpoint selected was the best available. The present reproduction is likely to throw too much emphasis on the cog-wheel, which, by its size and solidity, tends to throw the composition off balance. I would have liked to see the material photographed the other way around, that is, showing the cog-wheel in smaller proportions. Compare this study with the next, J.L.P.'s "Waggon Wheels," which, I feel, is rather a better composition, with the smaller wheel falling into its correct proportions in the composition. I like the way the waggon side post, with its definite upright, cuts the receding line of the waggon top and so reduces the latter's recession. Though there is no actual line present, the tangent line running from the bottom left-hand corner and across the bottoms of the wheels, nicely echoes the somewhat similar slope of the waggon floor.

I like the soft pleasant realism of K.M.'s "Geranium Leaves" particularly because the placing of the tiny new-born leaf appeals to me. I like its association with the irregularly placed outer leaves to form the proper composition. I also like the trimming—by cutting into all the leaves except the one in the bottom-right corner, it has been possible to include suitable complementary shadows, darks that allow the upper leaves full play in the sunlight, itself contributing considerably to the success of the arrangement.

Next we come to O.A.S.'s "Bogged Wheel"—and immediately I say to myself that there must be some strange fascination to the photographer when it comes to wheels—muddy ones for preference. Strangely enough, more often than not, the resulting studies, as the saying goes, "have something," and the specimen at hand is no exception to the general rule. An obvious element of its success, or rather interest, lies in the small corresponding impression of spokes dimly seen below the waggon floor. I am in two minds about the desirability of including so much of the rim; I am under the impression that the picture would also have been noteworthy had the exposure been made a little closer, with a view to omitting the obvious section of rim and so

(Concluded on page 100)

Notes from the Magazines

BERENICE ABBOT—SOME BIOGRAPHICAL NOTES

Charles Abel, A.R.P.S.

"*The Professional Photographer*," August, 1950.

Born in Springfield, Ohio, Berenice Abbot completed her formal education in the public schools of Columbus and Cleveland and at Ohio State University in Columbus. Then, interested in sculpture, she studied in New York, moving on to Paris and later Berlin. Returning to Paris, she deserted sculpture for photography, and next found herself working as a laboratory assistant for Man Ray. She spent three years in his studio—1923 to 1926—at a time when Man Ray had already achieved an international reputation for his extraordinary departures from the customary in photographic treatment and had become the most noted exponent of the camera in France, if not in all of Europe.

In 1925 Miss Abbot commenced to take portraits in her spare time, setting up an establishment of her own when she finally left Man Ray in 1926. In her first year as a professional she was honoured with a one-man show, the beginning of what has since become a long series of such exhibits in many countries. Though never a student of Ray's—actually she never watched him make a photograph—the mere processing of his unusual negatives and prints could hardly have failed to affect her own attitude toward photography. Few of those who have seen her more recent pictures would be ready to believe that her first three years with the camera were exclusively devoted to portraiture—and not only of adults but of children. However, her career in portraiture came to an end in 1929, soon after her now famous portrait of James Joyce and her equally well-known portrait of Eugene Atget. Atget, then virtually unknown, had been photographing the life and scenes of Paris for many years, but it was Berenice Abbot who first brought him to public notice, eventually secured his entire collection and later arranged for the publication of many of his pictures in books and articles.

In 1929 Miss Abbot returned to New York, to become fascinated by the mood of the city, not so much as it is expressed by the life and activities of its inhabitants, but by the ever-changing facade of its ornamental wonders and structural vagaries. Accepting the challenge which she felt it presented, she began to roam its myriad streets and alleys, picturing canyoned streets so narrow as to seem little more than jagged crevasses against the sky contrasting them against the shabby fronts of the numerous little family stores that speak so eloquently of the seething cauldron of humanity that is New York. Street signs and monuments, penthouses and ash cans, Park Avenue and the slums—all convey a message and all have been coolly and unblushingly depicted by her lenses in a manner now recognised and accepted as a type of photography certainly not pictorial and equally not what is generally considered as architectural. Considerably more than ordinary record photography, her work has achieved the designation of "documentary," admittedly confusing though that term may be.

What, then, is this "documentary photography?" In this case it is very definitely not the copying of accumulations of papers and printed matter. It is portrayal or the "documentation" of things as they are and it is an approach that can be applied to any type of subject just as Miss Abbot has applied it in connection with the illustrating of scientific texts or the production of picture-stories for such magazines as *Life*. In its most recognised form, it requires first the ability to see and visualise a picture or a composition and, second, the necessary appreciation of what to include and what to omit. Both apply, of course, to any field of photography but, and especially in building the story of a city in its day-to-day existence, to these must be added a feeling for the true values of light and shade. Even more essential is a sure eye that can tell at what time of day a cornice or a doorway, a fifty-story building or an array of weather-beaten weatherboards will best convey the message of what a builder was attempting to create or what perhaps lies behind the strange exterior of some impressively ridiculous false front. A record—yes, but neither the amateur's ill-conceived snapshot of what might be a breath-taking view, nor the professional's carefully cleaned-up shot of a building for its owner or estate agent.

Miss Abbot, to-day recognised as somewhat of an authority on photographic equipment, insists that for many purposes the bigger the camera the better. She hesitates not at all to lug around an 8 x 10 Century View when she thinks that a desired result can only be secured by a contact print and, when working in colour, she usually prefers 8 x 10 Kodachrome. Yet, while she says she loathes small transparencies, she cheerfully agrees that the smaller precision cameras have their specific uses, and when a small camera seems to be called for, that is what she employs. In the hand-camera field her present preference, after working with some half-dozen other makes and types, is a well-known make of miniature. Nor has she any "pet" theories with respect to lighting, other than her belief that speedlight is still in its infancy and subject to too many limitations. Inconsistent as is the case with most of her sex, she writes: "I refuse to be labelled or pigeon-holed," when asked what she considered to be her major photographic interest, but in prompt response to another question flatly designates herself as a "modernist only."

"Be yourself and word hard" is her advice to the beginner in photography who views its wide possibilities and wonders where to start. "Take a vacation, relax, and give yourself a chance to grow," is what she says to the professional who finds himself in a production groove and seeks a wider vision. Pictorialism and "slickness" are two over-emphasised tendencies which, in her opinion, are slowing up the advance of photography, an onward march which she, nevertheless, is sure cannot be long halted.

PHOTOGRAPHY SPEEDS SUPERSONIC AIRPLANE PLANS

"*Kodakery*," February 9, 1950.

Now they're making photographs of shock waves travelling through the air.

It's done in a £7,000,000 aeronautical lab. at Moffett Field, Calif., with the aid of a 2½d. razor blade.

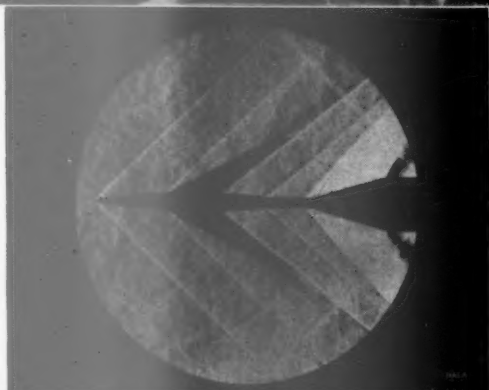
This scientific accomplishment is about the equivalent of making pictures of a dog's bark—but it has much greater significance.

The shock waves created by a model plane in a wind tunnel are being photographed to determine the shape of the supersonic airplane of the future.

With models such as this, scientists of the NACA are gaining advanced knowledge of the performance of highly swept-back wings at speeds faster than sound (750 m.p.h. at sea level). This photograph was taken in the test section of the 1,500 m.p.h. 6ft. x 6ft. supersonic California wind tunnel. Observations are made both visually and photographically through the large portholes on each side of the test section.



Photograph of shock waves forming around a model with highly swept-back wings in one of the two 1ft. x 3ft. supersonic wind tunnels of the Ames Aeronautical Laboratory. When this photograph was taken, the air in the tunnel was travelling at one-and-one-half times the speed of sound, equivalent to 1100 miles per hour at sea level. Shock waves are visualised by use of an optical device known as a Schlieren apparatus. A beam of light is directed through the tunnel test section. The compression and expansion of the air flowing over the model at very high speeds refracts, or bends, the light in varying degrees, so that through a series of mirrors the resulting shadow patterns can be viewed and filmed to provide a study of air flow characteristics.



Engineers operating one of the two 1ft. x 3ft. supersonic tunnels where much research into the problems of flight faster than sound is carried on. A model can be seen in the test section at the left. In the centre is the tunnel's nozzle, by which air speeds are varied. The control panel is at the right. The maximum speed in this wind tunnel is 3.4 times the speed of sound, equivalent to 2,600 miles per hour at sea level.



Scientists are doing this work at the Ames Laboratory of the National Advisory Committee for Aeronautics at Moffett Field.

The device making the studies possible is known as the Schlieren apparatus. It's an optical arrangement that provides a picture of the shock waves by recording the distortion of light caused by the waves passing through the air.

Circular windows exist on each side of the wind tunnel. The test model rests between the windows, with the air rushing past it.

On one side of the tunnel a powerful high-pressure mercury vapor lamp about half the size of a cigarette projects intense light on to a mirror.

This light is transformed into parallel rays by another mirror and sent through the windows of the test chamber. When it comes out the other side, a third mirror projects it into a viewing box and focuses the light on the edge of the razor blade.

Light distorted by the shock waves in the tunnel passes the edge of the blade. Rays which pass through the shock wave are deflected so that they are cut off by the blade.

Beyond the blade is a screen. When photographed, it shows the shock wave as a dark mass and the smooth air as a lighter area. The model appears as a black silhouette, with shock waves around it.

Review of January Portfolio

Continued from page 97

having unbroken radiating lines to each point in the picture frame. Here again the subject was photographed with just the right lighting required to convey an excellent third-dimensional effect. Finally, we must note the overall low tone, that is apart from the small and irregular highlights. Truly an "enjoyable" print.

K.M. (a new competitor and one whose name suggests a woman) has produced "something" with her "Shadows and Scribbles." This is a most unusually interesting arrangement, made up as it is from odd bits and pieces and possessing no definite claim regarding composition, yet in the strict compositional sense it is very appealing. We have all of us stopped to study and run our fingers down those odd insect scribbles that have given their name to this type of eucalypt, but it remained for this newcomer to make use of them photographically. Here we have one of those natural arrangements that seems too good to be true; just look at those delightfully curved shadow-branches, those stiffly straight silhouetted rushes standing well clear of that trunk which is so very needfully highlighted—all placed so as to leave the scribbles as the central point of interest. I consider that this would make a very good and interesting subject for framing.

Well, last but not the least of the portfolio is "Spring Pattern," by W.M.M. The spelling of the surname is unusual, and who knows but that these two photographers are relatives; at any rate, by their photographic approaches they certainly are. Here again is a subject often seen and admired, generally as a colour subject. The arrangement generally is very pleasing. I like the downward thrust of the weathered palings, these forming a perfect background for the overlaying trails of vine. The three scattered pairs of leaves are well placed. Even the dark crack down between the palings plays its part, and once again the subdued highlights are more than helpful.

With its customary habit time is passing on and one-twelfth of the New Year has already elapsed. I hope I am not too late to wish all our competitors—both

those already fairly successful and those who are steadily working up to that stage—the most fruitful of New Years together, with bigger and better horizons for their respective photographic outlooks.

Leaves from a Studio Diary

Continued from page 86

gingery," whilst one or two others were dark chocolate.

It appears that much depends upon the tonal depth of the print. A print starting with good deep blacks, and plenty of them, is inclined to tone to a dark chocolate in colour, whereas one must be careful with lighter prints if the full sepia tone is to be obtained. Those two "gingery" prints owed their unpleasant tone to a fault in print-development, namely, insufficient time in the developer. If the developer is weak or cold, this can quite easily occur. I have noticed on occasions when using chlorobromide papers such as Bromesko, that the temperature of the developer in the black-and-white stage must be exactly 70°F.—if it is colder, then incorrect sepia tones will result, even if the paper has been developed as long as necessary for full development at the lower temperature.

In years gone by I have found the pitfalls in sepia toning to be many and varied, but I think that it has been valuable (as is all experience!) in indicating errors in prior processing.

Some Points:

If the image is not completely eliminated in the bleaching process, the sepia image will be mixed with the black image and the print will be much darker in tone. The temperature of the bleach should be as near as possible to 70°F. for effective working, and continuous agitation is necessary for even toning. Another point which many workers ignore to their ultimate cost is that the print must be completely and thoroughly fixed, and thoroughly washed, not only in running water, but by the dish method, with several complete changes at regular times during the wash. Any lack of attention to these essentials will result in uneven toning, black or white spots, and so forth.

Forthcoming Salons and Exhibitions [May]

	Approx. Closing Date
Malines International Salon. Information from: Mr. D. van Zeir, Mechelse Fotokring, 9 Bafferstraat, Malines (Ant.), Belgium.	March 5th
International Festival of Colour Slides. Information from: Renato Fioravanti, Exhibition Secretary, Societa Fotografica Subalpina, Turin, Italy, via Bogino 25.	May 10th
Cincinnati Salon. Information from: H. G. Balthasar, 6541 Elwynne Drive, Cincinnati 36, Ohio, U.S.A.	May 12th
Buffalo Nature Salon. Information from: "Hobbies," Buffalo Museum of Science, Humboldt Park, Buffalo 11, N.Y., U.S.A.	May 13th
P.S.A. Nature Print Contest. Information from: H. F. Reich, 286 Schenck Street, North Tonawanda, N.Y., U.S.A.	May 15th
Midland Salon of Photography. Information from: R. Cleaver, Hon. Secretary, 14 The Mount, Chylesmore, Coventry, England.	May 20th

	Approx. Closing Date
Photographic Society of America Colour Print Contest. Information from: P. J. Wolf, 354 Fort Washington Avenue, Hawthorne, N.Y., U.S.A.	May 20th
Southwest International Salon. Information from: Salon Secretary, Box 578, Del Mar, California, U.S.A.	May 29th

Forthcoming Exhibitions

Kodak Salon Gallery, Melbourne

Norman Deck "One-Man Show," February 5th-10th.
Life on Heard and Macquarie Islands, March 5th-10th.
Artist Discovers Photography (H. Lahm), April 2nd-14th.



Mavis Wheatstone DRIZZLE

WINTER

... Eleven Impressions



A. G. Bennett MIST ON BINNA BURRA

A. G. Gray FOG





C. S. Christian DANK FOREST

D. M. Strout CREEKSIDE MORNING





F. L. Elrington SHEPHERD'S WARNING

A. H. Russell WINTER



G. W. Gardner **AWAITING SPRING**





J. H. Bain ONE ALONE...



L. J. Clarke WINTER'S EYRIE

A. C. Redpath HERRINGBONE



Review of Contest Entries

NUMBER OF ENTRIES	143
(A/S 19, B/S 47, A/O 18, B/O 59)	
NUMBER OF COMPETITORS	59
NUMBER OF NEW COMPETITORS	9
NUMBER OF PRIZE AWARDS	33

(It is regretted that, owing to the heavy Christmas mails, many prints arrived too late for the February judging.)

J.F.A., South Camberwell.—HC for "The Sheltering Tree," a generally pleasing arrangement supported by delightful print quality, though the mid-day overhead lighting tends to an overall evenness of tone and consequent difficulty in maintaining continued interest. We suggest the subject be tried again under varying lighting conditions.

A.F.A., Randwick.—Unusual subject matter but unfortunately technique was not quite up to the mark—open landscapes are likely to be a problem on 24 x 36mm. at the best of times. It should be well worth trying some additional work around this area.

A.A.A., Preston.—Congratulations on greatly improved technique as evidenced by the prize award for the pleasant study of the three horses drinking. The horses, incidentally, are rather central, and a slight trim from the right might be considered. Difficult to do much pictorially with "Bottle Trees," but here again the principal tree is very central and some further work in the area is suggested with a view to developing an improved composition. HC for the picture of the sleeping swans mainly on the grounds of novelty; exposure was rather inadequate.

J.F.A., Gremorne.—Congratulations on the prize award and two HC's. In the latter instances, your technique and general approach are very fair, but the weakness in our opinion is the lack of some form of accent to keep our attention. Both would be improved by trims from the top with a view to keeping the interest down in the foreground. The arrangement in "Caves Road" is good, but the scene is rather general and there is little to hold our interest. "Nature's Monument" is an old friend into which it is difficult to introduce much novelty; your version is interesting in its simplified range of tones. "Sunday Dockside" is satisfactorily handled but remains one of the over-popular subjects. Slight trims from top, foot, and right would assist in concentrating interest.

R.C.B., Keepit Dam.—Very fair technical quality is shown in your work with your Ensign. The dog portrait is the better, but a reflector is desirable to relieve the shadows when working at close quarters against the light. "By Cool Waters" is more in colour vein; for your album we suggest a trim of $1\frac{1}{2}$ " from the top.

F.E.B., Sydney.—Congratulations on the prizewinner which appeals through its atmosphere and general arrangement, though we feel that 1/100 sec. at f/8 was asking too much for an early morning street scene mainly in shadow. HC for "Joan"—this one was weakened by the camera-consciousness of your young model.

R.B., Ipswich.—Welcome to the contest and congratulations on a pleasant little atmospheric impression gained with your folding Brownie. The inclusion of the dark foreground is of compositional value but not quite so much of it; we suggest a trim of $1\frac{1}{4}$ " off that area.

T.B., Randwick.—Congratulations on "Lamp Cleaner," which represents the ideal type of subject for 24 x 36mm. A weakness is the distortion due to the proximity of the hands in the foreground. "Old Pensioners" is one of the over-popular ones here. We are under the impression that more interesting pictures would be obtained by trying candid portraits of these old chaps individually rather than by attempting to take in a whole group which must necessarily be lacking in compositional arrangement. Of the two HC park scenes, "To Work" is the better, but the figures are very central and a $2\frac{1}{4}$ " trim from the right is recommended. The weakness in the other is the impinging dark leaves and cathedral spires at the top, and we therefore recommend a 2" trim.

W.C.B., Gladesville.—Full marks for "Motion," in which very good use has been made of simple material. Of the remaining prints we prefer "Sleepy Lagoon," but this type of subject really calls for an elevated camera viewpoint with a view to minimising the numerous parallel elements; of course, we realise that elevated viewpoints, other than the portable variety, are apt to be missing from lagoon areas. "Burragorang Landscape" is very distant and there seems little need for so much empty foreground—we are under the impression that the cloud formation is the best part of this one. For motives such as "Congestion," we believe it is better not to include elements of natural life such as grass and trees as these tend to be at variance with the general line of thought that is to be expressed. Apart from that, we consider there is little compositional feeling as presented and for your album we suggest drastic trims as follows—1" from the top and 5" from the left. Tone down all the miscellaneous highlights and call the end result "The Tailor's Shop."

L.G.C., Red Cliffs.—Congratulations on your prize-winning landscape which possesses a novel arrangement and good punch. The other prints will be reviewed in March.

L.J.C., Bogong.—We regret that your entries arrived too late for the January contest. "Sun Path" is the best, but the problem in pictures of this type is how to obtain a suitable accent and centre of interest to hold our attention. The landscape is rather on the open side and the strong cloud formation tends to steal the interest from the remainder. We suggest that you include two versions in your album—one with a trim of $1\frac{1}{4}$ " from the foreground, and the other with a trim of $1\frac{1}{4}$ " from the right, and 1" from the top. The micro-photograph could be considered of scientific interest only.

V.I.C., Ashley.—Congratulations on award and two HC's, the lightning subject being well above the average in general appeal and tonal range. "September" would be placed next but the foreground of flowers tends to be monotonous and some tonal range might well be introduced. Somewhat similar remarks apply to "Windy Day," "River Gum" and "Croppa Creek" are nicely recorded along conventional lines. "River Sunset" is on the heavy side; for sunset subjects of this type it is not desirable to have too much sunlight coming through the cloud formation. "Shady Gum-tree" should be considered of souvenir interest only. The technical quality of your prints is first-rate.

J.D., Bankstown.—Welcome to the contest and congratulations on award at first appearance. This was made on general grounds of approach and print

quality, but we feel that over-much has been included for a landscape study. We recommend trims from the top and left and darkening of the light grass on the near side of the fence.

E.D., Roseville.—Pleased to observe improving technique and outlook generally. The prizewinner is perhaps the best, but it is naturally difficult to introduce much arrangement into open mountain views of this type. "Peaceful Haven" possesses excellent atmospheric appeal, but again little composition can exist where there are so many horizontal elements. "Rolling Hills" mainly of souvenir interest, the foreground being rather overpowering.

T.D., Taree.—Glad to learn of your purchase of improved equipment. We observe your interest in high-speed photography—this must be considered a study in itself, with its application mainly in the field of news pictures, sporting events, etc. For the first attempt we would say that your entry was very fair, though a viewpoint more to the left would be preferable. An article on this type of work by M. A. Stratton appeared some years back. It is seldom that a high-speed photograph possesses any pictorial interest, though strange and novel effects are often seen.

H.E., Eastwood.—Welcome to the contest and congratulations on the HC print. We believe that this subject has definite possibilities for a salon type of enlargement, eliminating the horse from the right and toning down the scattered highlights of the houses in the background. The two dam subjects are excellent technically, but of souvenir interest only. "Winter Setting" is an old favourite with Sydney workers, but a scene that is better tackled under unusual atmospheric conditions. "Flood Reflections" is above the average for a reflection subject—would be improved by a trim of $1\frac{1}{2}$ " from the top. For a salon type of enlargement a slightly darker print would be desirable.

G.L.E., Jandowae.—HC for "Australian Landscape," mainly on the grounds of novelty. As a landscape it is on the hard side mainly due to the bright white sky; employment of a colour filter was desirable to introduce tone. For your album take trims from either side and top.

G.W.G., Northbridge.—Potato subject too much of a mystery at such close quarters, though we must compliment you on the good tonal range. If more is included on the negative an alternative trim might be tried.

A.L.G., Geelong.—The prizewinner is the best of your three, but we are not very happy about the high contrast or the cloud formation which is rather lacking in unity—it should be possible to obtain a much better result in this area. The high viewpoint was hardly suitable for "Spirit of the Storm"; if the factory chimneys were intended to play any part in the composition they should surely be silhouetted. As we have said on many previous occasions, it is asking too much to expect to encounter a striking cloud formation and a suitable foreground both at once. For your album take a trim of about 3" from the foot. "Entrance to the Arts" is technically excellent though mainly in commercial vein. For your album we suggest substantial trims from left and top with a view to minimising the element of formality.

H.M.H., Kew.—The single light source was rather severe for your baby portrait; we feel that these studies are best handled in high-key style using a soft, all-over type of lighting.

J.M.H., Merrylands.—Thanks for interesting letter. Generally pleasing technique and print quality are shown in your batch but the majority are hardly "competition timber." Pictorially superior are the

open seascapes, "Surf and Sky" being the best. "Montage" is certainly that but must be considered of novelty interest only. The family portraits are pleasingly unconventional additions to the family album.

J.D.J., Sandringham.—HC for poised boulder subject, mainly on account of tonal and textural interest; as a subject, more of geological than of pictorial interest.

R.M.K., Punchbowl.—Of your trio we prefer the prizewinner which attracts by its unconventional approach to a landscape and rich tonal quality (though perhaps a shade on the heavy side). The other two are more conventional. "Table Tops" is mainly of souvenir interest and a substantial degree of under-exposure is in evidence. In "Still Waters" the chief appeal is the play of light on the distant cliff, and we therefore suggest that the reflected light in the foreground be dispensed with by taking a trim of $1\frac{1}{4}$ ".

E.C.L., Highbett.—Prizewinning print as reproduced is easily the best of your current series, though your enlarger appears to be in need of an overhaul; witness the band of diffusion down the right-hand side. "Gently Flows" would be placed next, but we recommend the introduction of dark foreground elements with a view to bringing out the sense of distance. "By the River Bend" is pleasing in quiet vein; again the light foreground is a weakness. "Psyche Bend" offered little; where a scene is framed one naturally expects to observe something in the frame. "River Gums" rather flat due to the type of lighting, but apart from that offered little. "River Boat" of souvenir interest only.

F.L., Toorak.—Four HC's suggests that all prints possess distinct merit, though not quite strong enough to reach the award list. "Fantasy" is the most novel but your print is on the hard side. We recommend trims of 1" from the right, a $\frac{1}{4}$ " from the left, and the introduction of a greater tonal range. "Outback" would be improved by slight darkening of the vegetation on either side, thereby keeping the interest on the bullock team. "The Drover" suffers from extreme diffusion. "Across the Valley" is rather distant for a landscape.

D.N.M., Coburg.—Welcome to the contest. Your initial entry is of good technical quality, but as a subject must be considered too distant from the camera. We suggest careful study of the landscape portfolio included in this issue.

D.M., Lakemba.—Prize award for "River Derwent," though really it was more of a colour subject. We recommend a trim of $1\frac{1}{8}$ " from the left with a view to adding greater emphasis to the various decorative elements.

R.M., Swansea.—Congratulations on the two listings. "Defeat" is certainly above the average for dead tree subjects, the setting in the frame and the tonal range being excellent. "Autumn in New England" is hardly a landscape—more of a cloud study. Under the circumstances we would suggest a trim of 1" from the foot, and perhaps the elimination of the dead tree.

K.M., Haberfield.—HC for "Brief Respite" mainly on the grounds of excellent print quality. With a view to concentrating interest we suggest a trim of about $2\frac{1}{4}$ " from the right. The artificial light portrait is technically very successful, though we would hardly have recommended the green filter under the circumstances. "Five O'Clock Ferry" is above the average for harbour scenes, but we strongly recommend the elimination of the Harbour Bridge which is an element foreign to your general motive. Take a trim of $2\frac{1}{8}$ " from the right.

W.M.M., Haberfeld.—Thanks for letter. Of your entries we prefer "Colonial Estate" subject to a trim of $1\frac{1}{4}$ " from the left—there is a pleasant, unconventional treatment about this one. The other HC print ("Evening Calm") attracts by its print quality, but the difficulty is to obtain any type of composition when many diverse elements are included. We suggest that two or three varying trims be included in your album. It is technically a landscape, but would be unlikely to obtain an award as such. The prizewinner is mainly in colour vein; in black-and-white it is difficult to establish a composition with so many diverse textures. For your album a $2\frac{1}{2}$ " trim from the left is recommended. We are referring the "Orcaes" picture to the Technical Advisory Service here.

R.J.M., Quorn.—Pictorially the best of yours is "Red Gum," but this print and some of the others unfortunately show a fair amount of diffusion, perhaps due to camera shake—a frequent trouble with the miniature. Try for a sharper print for this one, taking a trim of 1" from the foreground. The same spot might also be visited under varying lighting conditions. Next we would place "Wilpena Gums," but here the treatment is very hard—this area might also be the subject of a further visit. "Silent Sentinel" suffers from background trouble and this would be impossible to overcome, other than perhaps during foggy or smoky conditions. "Saltia Creek" gained an award on general grounds; for your album take a trim of $\frac{3}{4}$ " from the right and a little from the foot.

G.M., Warragul.—Welcome to the contest. You have obtained a good print quality in your initial entry but, unfortunately, the subject matter was much too distant for a box camera. Now that you have mastered developing and printing, you should turn your attention to care in subject selection, basing this on a careful study of the various A.P.-R. reproductions.

M.M., Clifton Gardens.—Prize award for "Across the Swamp," a pleasing impression in a soft tonal scheme. We are not so happy about "Curving Beach" on account of the very formal nature of swimming baths' enclosures.

J.M., Clifton.—Congratulations on your "Winter Magic," which is above the average for snow and shadow impressions and supported by excellent print quality. Good print quality is also shown in "Road to the Summit," but here the various elements seem to be too diverse to allow the satisfactory degree of unity. The church tower subject is on the dark side but, apart from that, our belief is that tower subjects represent very weak arrangements on compositional grounds.

R.L.N., Mt. Isa.—Congratulations. One print—one prize!

L.V.O., Brighton.—Of your pair we prefer the landscape mainly on general grounds of pleasing atmosphere and very attractive print quality. Considered as a subject, however, it is not very strong in general appeal on account of the insistent over-all detail. Lighting conditions were hardly suitable for "Darkness Deepens"; alternatively, it would have been better to wait until the sun was right below the horizon and then increase exposure accordingly. Your area looks attractive from a landscape point of view.

D.C.P., Semaphore.—Welcome to the contest and congratulations on HC at first appearance. The blue toning (which might well have been cleared up with carbonate) is rather overpowering and there appears to be no particular need for it. The trimming seems very close at the top and left; let us see a print of the whole negative. Your outlook appears promising and we are looking forward to seeing more of your work in due course.

F.A.P., Surat.—Your two harbour scenes are unfortunately rather diffused—this state of affairs is suggestive of camera shake or enlarger trouble. "Sunset, Watson's Bay" is the better, subject to a trim of $1\frac{1}{4}$ " from the right and a $\frac{1}{4}$ " from the left. "At Sunset" is more conventional and the cloud formation not particularly exciting. For your album take a trim of $1\frac{1}{4}$ " from the foot.

C.F.P., St. Kilda.—Commendable technique is indicated in both entries, the photograph of the Burke and Wills statue by night being very good indeed. However we feel that neither of these subject matters offered you much in the element of personal interpretation. We recommend a careful study of the various portfolios with a view to developing your outlook along more individual lines.

R.J.P., Hornsby.—Glad to hear from you again—many thanks for letter. Prize award for Nepean River subject mainly on grounds of original outlook and print quality. The right-hand half is the best part and we suggest that you include in your album only an area of $4\frac{1}{2}$ " wide and $5\frac{1}{2}$ " deep in the bottom right corner. "Time Passes" had possibilities, but rather as a close-up than merely an element of landscape. For your album take a trim of $\frac{3}{4}$ " from the top and $1\frac{1}{2}$ " from the left; also $\frac{3}{4}$ " from the right. Very restrained local reduction might be tried on the front of the house with a view to bringing out some definite interest in the building which is, at present, very similar in tone to its background. "Kentucky Orchard" much too "busy" for a landscape. Might be better in colour.

S.C.P., Abbotsford.—Of your pair we prefer "Homeland," thanks to attractive print quality; considered as a subject, we feel that the material is rather too distant and the way things are it seems difficult to effect any trim which would remedy matters. The strong vertical shape seems out of place for "The White Barn"—we would prefer to see something nearer the square format.

M.P., Kandos.—Excellent print quality is shown in Mudgee landscape, but the overhead lighting resulted in a flat interpretation. For your album take a 1" trim from the foot. "Taxi Rank, Kurnell," HC for general handling, though more of a subject of news interest. "Orchard Valley" is very "all-overish"—might be all right in colour.

D.A.R., Coonabarabran.—Third (Equal) for your lizard subject; as ever, the background was the trouble. Composition would be improved by making the existing bottom-right the top-left.

R.R., Moonee Ponds.—Pleased to see some outdoor subjects. "Eucalyptus Sunset" is the best, the sepia toning appearing harmonious in this instance. "Creek at Keilor" is rather general; it is difficult to establish a composition under these circumstances—would look very attractive in colour. "Down to the Gully" suffers from an extensive brightness range and needs the introduction of an harmonious figure by way of an accent. For your album take a $\frac{3}{4}$ " trim from the top.

F.J.R., Healesville.—Pleased to note something of a developing outlook in current entries. "Farmlet" is the best, but it should be possible to obtain a richer print. This area might well be revisited under varying lighting conditions. Next we would place "Quartette"; again a richer print, together with some toning down of numerous scattered marginal highlights, would represent a substantial improvement. "Commemoration" is very contrasty and of souvenir interest only. A colour filter was desirable in order to introduce some sky tone. "Tea Tree Fantasy" is very diffused and crowded; if there is more on the negative, try the effect of varying trims. "Silhouette" is much too severe to our way of thinking.

A.R.R., Tongala.—Pleasing print quality is shown in your entry, but considered as a subject it is very all-overish with no particular arrangement to hold our attention.

A.H.R., Bondi.—Third (Equal) for your "Ferry Bows"—a novel type of close-up. In future prints tone down the patch of sunlight in the bottom-right corner, also take a trim from that side, with a view to reducing the present very central position of the chain opening. The two landscapes are much of a muchness, "Rising Mountain" having a slight advantage by virtue of the slight play of light and shade; personally, we would like to see less foreground and more sky. In "Frederick's Valley" we feel there is something of a division of interests between the foreground and background, both possessing elements of appeal. Under the circumstances, trims from top and right might be considered.

G.S., North Sydney.—"Siesta" is the better of your trio; this table-top has been well managed apart from the lighting, this being at variance with the harsh type of lighting one naturally expects in a Mexican scene. On the other hand, we feel that the spot-lighting of the nasturtium leaf picture to be out of place, resulting in a shadow on the blossom on the leaves. "After the Shower" is the better, subject to a slight trim from either side and foreground. We still feel nasturtium leaves to be mainly a subject for colour appeal.

G.L.S., Moorooka.—Welcome to the contest and congratulations on attractive print quality in your initial entry. Considered as a landscape the scene is very distant and tends to be dominated by the eye-catching cumulus clouds. For your album take a trim from the foreground and include more sky, letting the landscape go merely as a base.

R.D.S., Torak.—Good technical quality is shown in your entry; in fact it is an excellent result for so small a format. Considered as a subject it is mainly of a souvenir interest; we would suggest that you study the portfolios with a view to developing your outlook generally.

O.A.S., New Lambton.—Of your pair we prefer "Idle Boats," the control measures having been

cleverly managed; at the same time we feel that there is an undue degree of repetition and that either the four boats on the left or the three on the right could have been dispensed with. "Landscape at Lochinvar" is more of a cloud study, but apart from that so novel a cloud formation seems to require a less important foreground. What do you think of a trim of $2\frac{1}{2}$ " from the left, with a view to minimising the tendency of the perspective lines to draw interest out to the right?

R.F.S., North Brighton.—"Relief in Sight" exhibits good technique and a distinctly humorous outlook. "Surprise Meeting" is rather diffused, would have been better to concentrate on head and shoulders; as it is the background is very insistent.

D.C.S., Bentleigh.—Third (Equal) for your candle and book subject. Though the general impression is one of too much light for a candle, we just could not resist giving due recognition to the excellent interpretation of the latter. We are not very happy about the lace tablecloth which unnecessarily introduces a large number of eye-catching elements.

M.S., Ballarat.—Regret print arrived too late for February judging.

H.R.D.S., Sydney.—Third (Equal) for "Bowral Landscape" which proved irresistible in its rich tonal quality; considered as a landscape it is exceedingly "busy."

K.M.W., Hamilton.—Your tree study is very contrasty in interpretation and actually the tree possesses quite enough interest without the inclusion of a figure. Suggest this be tried again.

R.G.W., Yerong Creek.—All three entries have elements of merit, witness the two HC's. The candid portrait is perhaps the best but more care should have been taken over the matter of the background. "Cobbers" should be trimmed close-up as, at present, interest tends to stray around the margins. "Approaching Storm" is above the average for sunset subjects. Try another print of this one, darkening the upper half somewhat. A trim of $1\frac{1}{2}$ " from the foreground is also recommended.

The "A.P.-R." Photographic Contests

OBJECTS—RULES—CONDITIONS

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successfully competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per class, i.e., eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts"

are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where prints, especially in smaller sizes, are unmounted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may arrange to collect their entries—1st Floor, 386 George Street. Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Editorial Notes

PRIZE LIST FOR FEBRUARY, 1951

CLASS A—SET SUBJECT

- Second † "Heaven and Earth," L. Cohen.
(Equal) "Asleep in the Sun," L. G. Chandler.
Third "Rising Mountain," A. H. Russell.
(Equal) † "Motion," W. C. Barker.
"Across the Swamp," M. Mackinnon.
"Bowral Landscape," H. R. D. Stewart.
"Snowy Ridges," J. McAllister.
Highly Commended: J. F. Abson, W. C. Barker,
L. Cohen, J. McAllister, S. C. Piper, M. Potter,
A. H. Russell.

CLASS B—SET SUBJECT

- First † "Peace and Quietness," K. M. Walker.
Second "Merrijig Landscape," L. V. Odgers.
(Equal) † "Octopus Tree," E. C. Leigh.
"Evening Shadows," J. F. Audsley.
Third "Mountain View," E. Duncan.
(Equal) "Saltia Creek," R. J. Mayes.
"River Derwent," D. Mainwaring.*
"The Mid-day Drink," A. A. Atkins.
"Nepean Rest," Rupert J. Pickrell.
"This Land of Ours," J. Dulihtany.*
† "Rainbow's End," V. I. Coulton.
Highly Commended: J. F. Audsley, V. I. Coulton (2),
H. Earl,* G. L. Ebbs, J. M. Hunt (3), E. C.
Leigh (2), Kiki Mathews, W. M. Mathews (2),
R. J. Pickrell, R. Ritter, F. L. Roberts.

CLASS A—OPEN

- First "Men at Work," F. E. Bennett.
(Equal) "Defeat," R. Manuel.
Second "Gloaming," A. L. Gooch.
(Equal) "Winter Magic," J. McAllister.
Third "Ferry Bows," A. H. Russell.
Highly Commended: F. E. Bennett, A. L. Gooch (2),
F. Lewis (4), R. Manuel, M. Potter, O. A. Sims (2).

CLASS B—OPEN

- First "Driftwood," R. L. Nankervis.
(Equal) † "Evening Chores," C. Williams.*
Second "Dependence," Helen Holmes.
(Equal) "The Lamp-cleaner," T. Bodor.
"Eucalyptus Sunset," R. Ritter.
Third "Demons of the Heavens," V. I. Coulton.
(Equal) "Sunbaking," D. A. Read.
"The Boundary," R. M. Kefford.
"The Light," D. C. Stewart.
"Quiet Pool," W. M. Mathews.
Highly Commended: A. A. Atkins, J. F. Audsley,
T. Bodor (2), L. J. Clarke (2), J. M. Hunt (2),
J. D. Johnstone, Kiki Mathews, D. C. Parr,*
C. F. Penzig (2), G. Scheding (3), R. G. Withers (2).

* Indicates new competitor.

† Indicates reproduction in this issue.

WELCOME TO NINE NEW COMPETITORS

Our usual hearty welcome is extended to nine new competitors whose initials are as follows: R.B. (Ipswich), J.D. (East Bankstown), H.E. (Eastwood), D.M. (Coburg), D.M. (Lakemba), G.M. (Warragul), D.C.P. (Semaphore), G.L.S. (Moorooka), C.W. (Burwood). The group was successful in obtaining one First (Equal) (reproduced), and a Third (Equal), as well as several Highly Commendeds.

SECTION A—HAND-COLOURED IN OILS

- First "Fitzroy Falls," J. Hoey.
(Equal) "Wistaria Design," Mavis Wheatstone.
Second "Still Life," J. Hoey.
(Equal) "Chinese Mannequin," June Briggs.
Third "Rocky Shore Line," J. D. Johnstone.
(Equal) "Angle Sea," I. Richmond (Mrs.).
"Baby Study," L. E. Pearce (Mrs.).
"Fair is the Rose," Mavis Wheatstone.
Highly Commended:
"A Rose in Her Hair," June Briggs.
"Maritime Morning," J. Hoey.
"Boundaries of the Lake," J. Hoey.
"Summer Dawn," J. Hoey.
"Mitta River," J. D. Johnstone.
"Field of Gold," F. Lewis.
"Northern Territory River Gum,"
L. T. Lloyd.
"The Grampians," W. D. Loughlin.
"Trumpet Lilies," T. Murray.
"Golden Morn," L. Paterson.
"My Son," L. E. Pearce (Mrs.).
"The Outlook," M. Potter.
"Jill," I. Richmond (Mrs.).
"The Guardian," I. Richmond (Mrs.).
"Reflections," R. Tibbetts.
"Towroddgi," R. Tibbetts.
"The Golden Plover," A. C. Tindall.
"Fisherfolk," Mavis Wheatstone.

SECTION B—HAND-COLOURED IN WATER COLOURS

- Second "Posy and Pearls," R. Manuel.
(Equal) "Quietude," W. A. Jessop.
Third "Pansies," Mavis Wheatstone.
Highly Commended:
V. Friend, (Mrs.); T. Meagher.

Entries for this contest will be reviewed next month.

AUSTRALIA'S POPULATION MILESTONES THROUGH THE YEARS

Press release from the Commonwealth Ministry of Immigration.

In 1857—ninety-three years ago—Australia's population passed the one million mark. It had taken seventy-one years to reach that figure.

By Federation in 1901—forty-four years later—our population had more than trebled itself, and it was with 3,765,339 people that the Commonwealth of Australia began its career.

To-day, as we approach the fiftieth anniversary of Federation, on January 1, 1951, we are 8,185,539 strong, and by the combination of natural increase and large-scale migration we are building our population more considerably than at any previous period in the nation's history.

With our current rate of natural increase and encouraged immigration, we can expect to reach the nine million mark in 1953, and our tenth million in 1957. If, as we confidently expect, we attain those goals, we will have achieved what would be for us a record increase of two million more people in eight years.

With a population of 10,000,000, Australia will be able to develop its resources more effectively, to build up its defences, and to create a greatly increased industrial strength.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Rhythm, W. E. Kinsey.—First, Class B, Set Subject for October, 1950. Exp. 1/10 sec., f/8, Super-XX, Reflex, artificial light.

Title Page—Page 71:

Bitter Fruit, A. G. Gray.—Third (Equal), Class A, Open for November, 1949. Exp. 1/100 sec., f/6.3, Panatomic-X, Kodak Retina, Light Yellow Filter.

ACKNOWLEDGMENT OF CHRISTMAS AND NEW YEAR CARDS

The Editor acknowledges, with sincere appreciation, the receipt of greeting cards from the following: A. J. Anderson (Port Kembla), B. Britt (Oakleigh), E. A. Baxter (Rosanna), Molly Collier (Perth), I. H. Caldwell (Hamilton), Jack Cato (Elwood), Albert Collins (Sydney), F. Crook-King (Toowoomba), A. F. D'Ombain (Newcastle), J. Hoey (Lane Cove), J. M. Hunt (Merrylands), John Header (Sydney), Robert Johnstone (Kings Cross), Harry Jay (Melbourne), L. T. Lloyd (Warwick), S. H. Layton (Tamworth), Leo and Molly Lyons (Port Kembla), F. Lewis (Toorak), E. C. Leigh (Highett), H. A. Larsen (Hamilton, N.Z.), K. J. Mierendorff (Kirrawee), Cliff Noble (Clavelly), Newcastle Photographic Society (Newcastle), E. Osborne (Wagstaffe), Orange City Camera Club (Orange), K. M. Paynter (London), and Daisy Peach (Beechworth).

The majority of these were photographic in style, a great deal of ingenuity being displayed. A novel and interesting photographic card came from Don Nibbelink (Rochester): this was in the form of a television set, portraits of the family being displayed on the screen as a dial was turned.

Australian Landscape—Pages 87-96:

Octopus Tree, E. C. Leigh.—Second (Equal), Class B, Set Subject for February. Exp. 1/50 sec., f/11, Super-XX, Reflex, Pale Yellow Filter.

Upper Hunter Farmlands, M. G. McCalman.—First (Equal), Class B, Open for August, 1950. Exp. 1/25 sec., f/16, Super-XX, Reflex, K2 Filter.

Peace and Quietness, K. M. Walker.—First (Equal), Class B, Set Subject for February. Exp. 1/50 sec., f/5.6, Super-XX, Reflex, K2 Filter.

Heaven and Earth, L. Cohen.—Second (Equal), Class A, Set Subject for February. Exp. 1/50 sec., f/5.6, Super-XX, Green Filter.

Monaro Landscape, L. Cohen.—Highly Commended, Class A, Set Subject for February. Exp. 1/50 sec., f/5.6, Super-XX, Reflex, Green Filter.

Evening Shadows, J. F. Audsley.—Second (Equal), Class B, Set Subject for February. Exp. 1/50 sec., f/8, Super-XX, Reflex, K2 Filter.

Evening Chores, C. Williams.—First (Equal), Class B, Open for February. Exp. 1/50 sec., f/8, Super-XX, Reflex.

Windswept, M. J. Wright.—Third (Equal), Class A, Open for December. Exp. 1/100 sec., f/11, Super-XX, Speed Graphic, Light Yellow Filter.

Motion, Wm. C. Barker.—Third (Equal), Class A, Set Subject for February. Exp. 1/100 sec., f/8, Super-XX, Reflex, Orange Filter (sky held back in printing).

Rainbow's End, V. I. Coulton.—Third (Equal), Class B, Set Subject for February. Exp. 1/25 sec., f/16, Super-XX, Folding Kodak, K2 Filter.

Winter—Pages 101-111:

Drizzle, Mavis Wheatstone.—Second (Equal), Class A, Set Subject for December. Exp. 1/50 sec., f/8, Super-XX, Reflex.

Mist on Binna Burra, A. G. Bennett.—Third (Equal), Class B, Set Subject for December. Exp. 1/25 sec., f/6.3, Verichrome, Folding Camera.

Fog, A. G. Gray.—Second (Equal), Class A, Open for October. Exp. 1/50 sec., f/5.6, Super-XX, Reflex.

Dank Forest, C. S. Christian.—Third (Equal), Class A, Set Subject for December. Exp. 1/50 sec., f/5.6, Super-XX, Reflex.

Creekside Morning, D. M. Strout.—First (Equal), Class B, Set Subject for December. Exp. 1/2 sec., f/6.3, Super-XX, Ensign Ranger.

Shepherd's Warning, F. L. Elrington.—Third (Equal), Class B, Set Subject for December. Exp. 1/25 sec., f/8, Super-XX, Folding Camera, Yellow Filter.

Winter, A. H. Russell.—Second (Equal), Class A, Open for September. Exp. 1/25 sec., f/5.6, Plus-X, Kodak Retina I.

Awaiting Spring, G. W. Gardner.—Second (Equal), Class B, Set Subject for December. Exp. 1/25 sec., Super-XX, Graflex.

One Alone, J. H. Bain.—Second (Equal), Class B, Set Subject for December. Exp. 1/100 sec., f/16, Super-XX, Reflex, Yellow Filter.

Winter's Eyrie, L. J. Clarke.—First (Equal), Class B, Set Subject for December. Exp. 1/200 sec., f/8, Super-XX, Folding Camera, Yellow Filter.

Herringbone, A. C. Redpath.—Third (Equal), Class B, Open for May. Exp. 1/100 sec., f/12.5, Super-XX, Reflex, G Filter.

TO PREVENT CURLING

To prevent curling of a folded photographic Christmas card, I coated the whole back of the card before folding with a gelatine solution, which dries into the card invisibly, yet puts a pull on that side to oppose the pull of the emulsion and so prevents curling.

The solution is: Water, 3½ ounces; methylated spirits, ½ ounce; phenol, 3 grains; Davis gelatine, 1½ teaspoons. Heat in water bath without boiling, apply at blood heat with a brush. This damps the card, and when still damp any folding can be done before pressing.—Matt Grant in *Chch. C.C. "Highlights."*

* * *

TWO NEW URE SMITH "MINIATURES"

Happily released in time for the festive season in Sydney were these two new titles, Nos. 7 and 8. The first is "Australian Treescapes," which is an album of pictorial studies of trees with an introduction by Elyne Mitchell. Elyne Mitchell's article appears to be just brimming over with tips for the tree photographer, as outstanding tree features in every part of the Commonwealth are detailed. The actual photographs are mainly by Harold Cazneaux, Hon. F.R.P.S. The second title is "Sydney Beaches," which similarly contains a fine series of beach photographs, while the introductory article is contributed by Lou d'Alpuget. Both books are priced at 7/6 at all bookshops.

The Photographic Societies

THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

The competition "Pattern and Texture," which was set down for November 15, brought forward a large number of entries for both A and B grades. The most successful pictures in this competition were those in which commonplace objects were shown simplified, often close-ups, full of detail, and the lighting handled in an intelligent manner.

The prizes were awarded as follows:

"A" Grade—1, K. D. Hastings; 2, C. Jackson; 3, W. Kinsey and K. D. Hastings (equal).

"B" Grade—1, M. Wilson; 2, M. Wilson and E. Aldis (2) (equal).

A loan collection of prints from Kodak Ltd. showing the work of the Van Raalte Club of W.A. decorated the walls before the competition was judged. These were examined with keen interest by members and later they were individually viewed and commented on by senior members.

The main feature set down for the 6th December was a demonstration of 35mm. enlarging by Mr. Cyril Jackson. Fellow members were anxious to see him at work in a darkroom and watch how his technical perfection is obtained.

An automatic enlarger was used and Mr. Jackson chose a negative from which he had previously made a straight enlargement. He then demonstrated his perfected technique and produced a much more satisfying result from about two-thirds of the same negative. Dodging, printing-in and flashing of the enlarging paper after exposing with the enlarger head at the top of the column and with the lens stopped right down, were but a few of the techniques demonstrated.

The President, Mr. H. P. James, thanked Mr. Jackson on behalf of members present for the excellent demonstration he had given. P.J.P.

CANBERRA PHOTOGRAPHIC SOCIETY

Although the Society was actively engaged in the preparatory work for the Jubilee International Salon, monthly competitions were conducted as usual. At the November meeting the set subject of Australian Landscape was judged by Mr. W. Patterson. Results were:

1, "Pastorale," W. A. Jessop; 2, "Blowering Valley," H. G. Collis; 3, "Children of the New Forest," K. Dinner-ville; 4, "Near Tumut," H. G. Collis; 5, "Wells Station," A. C. Redpath and "Winding Road," Val Meyer (equal).

Mr. C. S. Christian judged the December meeting, when the subject set was "Child Study." The placings were:

1, "Waiting for Santa," Mary Cooper; 2, "Rodney," K. Dinnerville; 3, "Intrigued," H. G. Collis; 4, "Willing Captive," W. A. Jessop; 5, "Son of the Sea," W. A. Jessop.

A portfolio of prints from the Photographic Society of America, loaned by Kodak Ltd., was exhibited and reviewed at the December meeting. Interpretation of techniques used by international photographers was discussed.

The January and February competitions will be held jointly in February.

During the period under review a joint field day was held with the recently-formed Goulburn Camera Group. We welcomed the opportunity of making the acquaintance of our nearest photographic neighbours. Fortunately the weather was perfect, so good results are expected when we next meet to compare them. A.C.R.

PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Vic.)

Monday, December 11, saw the members of the P.P.C. enjoying an informal evening on the occasion of the annual Break-up and Award Night.

A programme of 16mm. sound films was shown by Vice-President M. Sharp, including a number of comedies for the benefit of the children. This was followed by a review of the prints judged for the print of the year by the Judge, Mr. J. Bilney, who congratulated the club on its fine work and gave some sound advice to members on several particular weaknesses which he had noticed.

Presentation of the awards was followed by a magnificent spread for supper to which members and families did full justice.

Awards were as follows:

Print of the Year—F. P. Hion ("Nature's Sowing").

A Grade Aggregate (Thompson Shield)—F. P. Hion.

B Grade Aggregate (Sharp Cup)—A. Smith.

C Grade Aggregate—Miss M. Fox. E.H.B.

MELBOURNE CAMERA CLUB

At the annual general meeting in November, most of the old office-bearers were re-elected, the main change being that the Secretary's position is now filled by L. Tabuteau in place of A. Gray who, this year, is doing a "special" job for the Club.

An innovation was tried for the final social event of the year, when an afternoon outing at Upper Beaconsfield was followed by dinner at the local hostelry, and then by a social and presentation of the year's trophies. The prizewinners were:

"A" Grade Aggregate—1, R. Courtney; 2, J. Franby; 3, T. Scott.

"B" Grade Aggregate—1, V. Cross; 2, A. Farmilo; 3, C. Penzig.

Du Rieu Trophy (best Print of the Year)—A. Gray.

Seymour Trophy (best Landscape of the Year)—A. Gray.

McConnell Trophy (best Portrait)—K. Swift.

R. Gregory Trophy (best Colour Slide or Print)—J. Andrews. J.M.F.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Frank Tully, one of the younger members of the society, won the print of the year competition judged at the Christmas meeting.

Roy Manuel gained second award and Arnold Reedman third.

Former club member, Don Cameron, who judged the competition, said that the general standard of the work had improved considerably in the years in which he had been judge.

Other awards at the meeting were: "A" Grade point-score—1, R. Manuel; 2, W. H. McClung; 3, A. T. Ullman. "B" Grade quarterly point-scores—Miss R. Woolnough, J. Brown, R. Dillon and J. Ralston.

Speakers during the year were guests of the society at the function.

Manager of the Newcastle Branch of Kodak Ltd. (Mr. G. Garside) entertained the gathering with a fine programme of 16mm. sound films.

Members made a presentation to their Secretary, Mr. Ullman, in recognition of his services throughout the year. W.H.McC.

GRIFFITH CAMERA CLUB

The Griffith Camera Club held its Annual meeting on Wednesday, 8th November, 1950, and the election of officers for the ensuing twelve months resulted as follows:

President, T. Roberts; *Vice-President*, W. McNamara; *Secretary/Treasurer*, M. Walton (postal address—Box 518 P.O., Griffith); *Committee*, L. Kubank (Movie Section), G. E. Lethaby (Print Competitions), Mrs. Evans (Hostess), L. Kubank (Host), R. J. Ezzy (Publicity Officer—postal address Box 491 P.O., Griffith).

It was unanimously agreed to place on record the members' appreciation of the work done by the retiring President, Mr. Jack Carney, and the retiring Secretary/Treasurer, Mr. E. G. Clare, both of whom have held those offices since the inception of the Club.

It is the aim of the present Committee to aid newcomers to the field of photography as much as possible and it thereby hopes to induce many others interested in this subject to join the Club.

A programme has been drawn up for the next twelve months and is expected to go to print within the next few days.

Every effort has been made to have this programme as comprehensive as possible, and an endeavour is to be made to induce as many members as possible to take part in the outings which will be arranged at regular intervals. R.J.E.

MARYBOROUGH CAMERA CLUB

The December meeting was a most interesting one and attracted practically a full attendance in spite of the inclemency of the weather.

It was decided to introduce a "Print of the Month" contest to commence in January, and it seems certain that the idea will be taken up enthusiastically by the members. This contest will be held monthly, and the entries will be judged by the vote of those present on the night of each regular meeting.

It was also decided to hold a public display of prints in February, a shop window being generously offered for the purpose by a local business man, to whom the Club is sincerely grateful.

The main interest of the meeting was the display of twenty-five splendid enlargements, prizewinners in various A.P.-R. competitions, kindly lent for the occasion by Kodak Ltd. The collection was a most comprehensive one, and was greatly admired by the Club members who feel that they have learned much to help them in their own photographic work.

We hope, in the near future, to arrange an exchange of prints with the Brisbane Camera Group, and expect to add considerably to our photographic knowledge by the exchange. B.H.A.

JUBILEE OF FEDERATION INTERNATIONAL SALON, CANBERRA, JANUARY, 1951

A total of 340 Australian prints was received, of which 137 were accepted. Once again A.P.-R. names were prominent. The Salon Committee would like to express thanks to the contributors for their generous support and for helping to make the size and standard of the salon fitting to the importance of the occasion of the Jubilee.

Apart from Australian entries, prints were contributed from Canada, China, Ceylon, Egypt, England, France, Germany, India, Japan, Malaya, Netherlands, New Zealand, Norway, South Africa, Spain and the United States, thus adding a wide international flavour. At the time of writing, no comparative statistics are available, but the Salon Committee is led to believe that, judging by the number of entries submitted, the Jubilee Salon will rate amongst the biggest ever held in Australia.

The Committee would like to express its thanks to the judging panel, Messrs. Keast Burke, A.R.P.S., A.P.S.A., Clarence B. Young, A.R.P.S., A.P.S.A., and C. S. Christian, and to all who have helped to make the show such an outstanding success.

A.P.-R. names to figure prominently were: "Trellis Pattern," John R. Adamson; "Sky Festival," J. Bilney; "Freshness," J. P. Carney, A.R.P.S.; "Canberra Landscape," A. G. Gray; "Life and Still Life," A. G. Gray; "The Life of the Party," L. A. Love; "Requiem," John C. Schliefert; "Morning Venture," O. A. Sims; "Death Valley," O. Truchanas. All of these were Honour Prints. A.C.R.



The Judges—Canberra Jubilee Salon

From left to right: Clarence B. Young, A.R.P.S., A.P.S.A., The Editor, and C. S. Christian. The print is L. Love's "Life of the Party."

The 'Last Page'

Who is our oldest subscriber with the *A.P.-R.*? Two existing contestants whom we currently honour are W. T. Brown (North Sydney) and E. Osborne (Wagstaffe), both of whom claim fifty years.

* * *

It was good to observe in the issue of *Focus* for 11th November, 1950, a reproduction of J. P. Carney's child portrait "Reyna," an *A.P.-R.* prizewinner of some years back.

* * *

Latest news from K. M. Paynter (in London) under date November 4:

"Have joined 'The Camera Club' and am studying photography at the London School of Printing and Graphic Arts run by the L.C.C. The course is very good and I am enjoying myself immensely. Hope to write at greater length in the near future. Everything of the best."

* * *

A young American correspondent is desirous of commencing a photographic pen-friendship with an Australian amateur, aged between 16 and 25. Our correspondent's name is: Leon C. Hamiter, Jr., Box 247, Reform, Ala., U.S.A.

* * *

Needing any back issues to complete your files? The receipt of a large collection places us in a position to supply the majority of issues over the last eight or ten years.

* * *

To the Editor from E. A. Baxter (Print Secretary, The Photographic Society of Victoria):

"Another year has passed and the Society is further indebted to you for your very kind effort in judging our monthly competitions. Believe me, your aid and criticism are much appreciated by all our members. Thank you once again.

"This year I have no 'Print of the Year' to send you, for you already have it in your hands. Yes, T. S. Hong's 'My Flower' was chosen (and a very popular choice among our members it was, too) by the judge, artist J. S. Loxton. Perhaps (if printing is not too far advanced) you might be able to mention the fact in connection with the reproduction. Archer Roberts' 'Coastal Winds' was a close runner-up."

"My Flower" is planned to grace the *A.P.-R.* cover for March or April. Hearty congratulations, T.S.H.!

* * *

FOURTH INTERNATIONAL SALON OF SPELEOLOGICAL PHOTOGRAPHIC ART

The photographs submitted for this Salon must be "related to some phase of caving, underground or above, but showing a cave scene or recognizable apertures of speleology." Entries close April 15th, 1951, and correspondence should be addressed to The National Speleological Society, 1770 Columbia Road, N.W., Washington 9, D.C. A copy of the entry form may be inspected at the Editorial Office.

* * *

Fritz Goro (*Life*) and Axel Poignant are back from their trip to the Barrier Reef. The team reports that it has finalised the most complete coverage of this area ever undertaken. The assignment involved both black-and-white and colour, air photography, personalities and natural history photography down to macro scale.

Congratulations to C. V. Jackson on gaining an award in the U.S. "Popular Photography" 1950 Picture Contest. The award consisted of a 25-dollar bond, while the picture was his well-known and striking action study "Beaching the Surf Boat." C.V.J. was the only successful Australian contestant, though several New Zealand names were noted. Incidentally, Sam J. Vogen, Canadian colour enthusiast, gained a fifth prize in the colour section with a street scene at night.

* * *

We were pleased to receive from G. R. W. Latham the full story in manuscript and photographs of the Knox Grammar School expedition to Ayer's Rock. This will be the first complete account to be published.

* * *

Life International for September 25th, 1950, featured a special supplement, "The Korean Air War in Color." It was stated that these were "First pictures from jet in combat, taken with new-type camera, record beauty and destruction," while an editorial furnished technical details as follows:

"On these pages *Life* publishes the first aerial colour photographs taken during the Korean war, and the first ever made in combat from a jet plane. They were taken at more than 400 m.p.h. by Air Force Lieut.-Colonel Jacob W. Dixon, who was flying an RF-80, a reconnaissance version of the F-80, on a jet strike which smashed up Communist vehicles and communications between the towns of Taejon and Kumch'on. In a lush setting of angular green hills and well-tilled valleys, Colonel Dixon brought back a striking photographic record of scenic beauty and fiery destruction.

"Dixon's pictures represent the first combat test of 14 years of experimenting by the Air Force at Wright Field, Ohio, and by the Eastman Kodak Co. laboratories at Rochester, N.Y. His camera was a motor-driven K-22 with a 12-inch lens, which takes sequence pictures on 75-foot strips of aerial Ektachrome when fired by a trigger from the pilot's cockpit. It was designed to operate at high shutter speeds (up to 1/800th of a second) from low altitudes (600 to 800 feet). The film is especially adapted to high-speed aerial photography and has the further advantage of being suitable for fast, on-the-spot processing. These pictures were developed in only 100 minutes in a tent in southern Japan, where the outside temperature was 100°, the film being washed in water which was cooled by 50-pound cakes of ice. Colour film greatly broadens the field of photo-reconnaissance. Present camouflage is designed to fool black-and-white photography. On colour film camouflaged guns and equipment become glaringly obvious."

* * *

The Caldwell family proposes to spend the annual holiday period in Mildura. Opportunity will be taken to contact valued photographic friends in the area.

* * *

From Southern Tasmania Photographic Society comes a request addressed to any mainland camera club people who may be visiting Tasmania during the year. It is hoped that all such visitors will contact the Society in advance, so that any possible courtesy may be extended, and also in the hope that the visitor will be agreeable to accept a lecture date with the Society.

Latest news from Kodak Ltd., London, told of plans to open the exhibition "Meet the Australians" in the Kodak Regent Street Gallery during the fourth week of January. The Hon. E. J. Harrison, M.P., resident Minister for the Commonwealth, was being asked to open the exhibition.

* * *

From B. H. Austin (President, Maryborough (Q.) Camera Club):

"I am writing on behalf of the members of the Maryborough Camera Club (the Hon. Sec. being convalescent after an appendix operation) to express their warm thanks for the fine collection of A.P.-R. prize-winning prints which you forwarded for our December meeting, and also for your very prompt reply to our request on that occasion.

"The prints were on display at the meeting of the Club on Monday last, and were very much appreciated by all present. We feel that we have all learned a great deal from the display, and are now filled with a determination to attain something approaching a similar standard in as short a time as possible.

"As one of our leading members was not able to be present at the meeting, and as I am anxious that he should have an opportunity of studying the prints, I am retaining them for a few days longer.

"Thanking you personally, as well as on behalf of the Club, for the opportunity of seeing such a splendid display and also for your good wishes for the success of the Club."

* * *

Reproductions of photographs by W. Broadhead and L. Le Guay were featured in *The Amateur Photographer* for Nov. 22nd, 1950.

* * *

At the "Picture of the Year" judging of The Photographic Society of Victoria, artist J. S. Loxton gave the award to T. S. Hong's "My Flower"—which print, incidentally, has been scheduled for cover reproduction at an early date. Runner-up was Archer Roberts, with his "Coastal Winds."

* * *

There will again be important classes for photography at the Newcastle 1951 Show. Dates are similar to those for last year, but entry forms and full details should be obtained from the Secretary, Newcastle A.H. & I. Association, Watt Street, Newcastle, N.S.W. Judge is Keast Burke, A.R.P.S., A.P.S.A., and the judging day is February 20th.

* * *

Entries for the Sydney University Photographic Society Fourth Annual Exhibition close on April 9th. Entries are restricted to "graduates, undergraduates and teaching staff of any university." Address: c/o University Union, The University of Sydney, N.S.W.

* * *

Canberra identities A. C. Redpath and H. G. Collis were noticed in Sydney over the New Year week-end.

* * *

Most distant Christmas visitor was Jack Roper, who drove his family across from Broken Hill to spend the holiday period at Bega, N.S.W. The flooded state of the Darling involved the party in some very lengthy detours, the return trip being made via Adelaide.

* * *

Arising out of the Assembly Hall function, Sydney *Sunday Herald* (Jan. 21st) carried a short feature story covering the activities of N.S.W. women photographers. Amongst those interviewed were Mavis Wheatstone, Dulcie Nichols, Moya Simpson and Rosalind Badgery.

It is the fate of the majority of salon judges in Australia to undertake the judging and yet never to have the pleasure of inspecting (and enjoying) the completed salon on the walls. This being the case, the Editor was particularly happy to be present at the opening of the Canberra Jubilee Salon at 2CA Auditorium, Canberra, at 8 p.m. on January 24th.

It was good to observe so many out-of-town visitors who had come from long distances. These included F. C. Crook-King (Toowoomba), L. T. Lloyd (Warwick), J. M. Joshua (Temora), and J. P. Carney and W. G. Nichols (both of Sydney). We feel sure they were well rewarded.

* * *

MAILING LIST OF POSSIBLE SALON CONTRIBUTORS

From the Canberra Photographic Society comes the news that the above mailing list of those Australians who would always like to receive salon entry forms is now ready (see page 722, A.P.R. for November, 1950). Copies will be made available to the recognised clubs and salon organisations free of charge on application to A. C. Redpath, Dept. of National Development, Box 10, G.P.O., Canberra, A.C.T.

* * *

'From a Sydney *Daily Mirror* (Jan. 22nd) gossip column:

"Included in Kodak's display in its George St. premises of historic pictures of the Commonwealth foundation celebrations, half a century ago, is one of the German arch 'looking east.' A lot of blood has flowed under the arches since then, and people to-day are looking to Germany to look west."

* * *

"Good Things to Come" department: E. G. Donkin's account of his travels in the unexplored Kimberleys; Vic. Johnston's "The Camera and 'People'."

* * *

The following Australian pictorial acceptances were noted in the catalogue of the Seventh New Zealand International Salon of Photography, conducted in association with the Centenary of Canterbury: J. P. Carney, A.R.P.S. ("Skill"), Stuart Gore ("Lolita"), K. D. Hastings ("Danse Macabre"), Miss Jan Kennedy ("Disillusion," "Carla"), L. A. Love, A.R.P.S. ("Profane Silence," "Life of the Party"), W. T. Owen, F.R.P.S. ("The Close of the Day," "The Dusty Road"), E. Robertson, A.R.P.S. ("Savonarola," "Where Next?"), and Ivan Yakovenko ("Tanichka"). This result can be regarded as very commendable, as only 172 prints were hung out of 842 submitted.

* * *

A loan collection of recent A.P.-R. prizewinning prints was recently made available to the Armidale Camera Club for its December meeting.

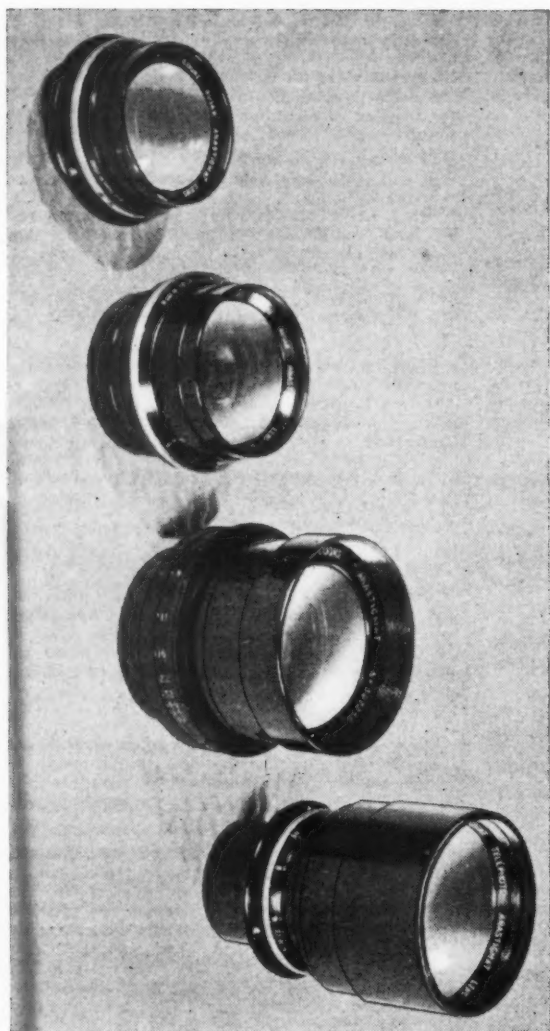
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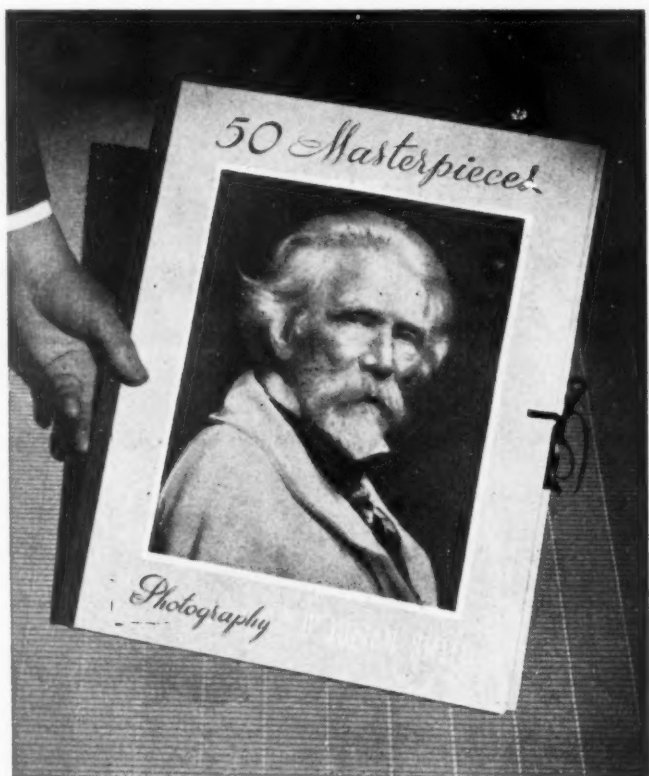
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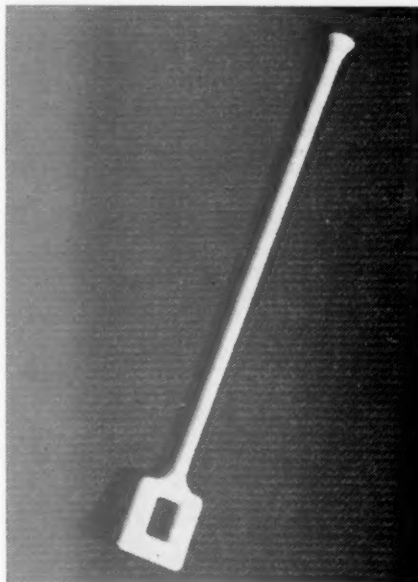
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- UA2762—Zeiss Ikon Super Ikonta, f/2.8 Tessar lens, coupled rangefinder, hood, filter, always-ready case .. £75
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- UA2768—Ensign Auto-Range, f/4.5 Ensar lens, Epsilon shutter, coupled rangefinder, always-ready case .. £33/7/-
- UA2784—Semm-Kim, f/2.9 coated Cross lens, always-ready case .. £16
- UA2875—Kodak Bantam 828, f/4.5 Kodak Anast. Special lens, case .. £10
- UA2756—Zeiss Nettar, f/4.5 Nettar lens, 4-speed shutter, delayed action .. £16
- UA2778—Kinax I, synchro. model, f/4.5 coated lens, Price .. £12/7/6
- UA2794—Six-20 Kodak "A", f/6.3 Anast. lens, box and instructions .. £9/10/-

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- UA4219—Cine Master II 8mm. camera, f/2.5 Univar Anast. lens (coated), always-ready case, Price .. £46/15/-
- UA4217—J.B. 8mm. projector, f/1.9 25mm. lens, lamp, leads, case, one take-up spool, resistance .. £24
- UA4210—Cinevox 16mm. silent projector, 750-watt lamp, case .. £80
- UA4207—Celestion Tri-Pod with pan-tilt lead, spirit levels .. £15
- UA4206—16mm. Kodascope C projector, resistance, two 400ft. reels, splicer .. £22/10/-

SUNDRIES

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- UA4096—Rolleiflex plate back, and plate holder, Price .. £5/10/-
- UA4158—Foca portrait lens outfit, f/3.5 Prommar lens and f/1.5 Prommar lens, instructions Price .. £8/19/6
- UA4119—Leica Weston electric exposure meter, strap .. £7/10/-
- UA4214—Elite 2" x 2" slide and strip projector, f/2.8 10mm. Eltar lens, case, leads .. £28

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- UA4795—Cooke Aviar, f/4.5, 7" .. £11
- UA4756—Cooke telephoto, f/5.8, 15" .. £35
- UA2792—Cine-Kodak telephoto, f/4.5, 6" .. £36
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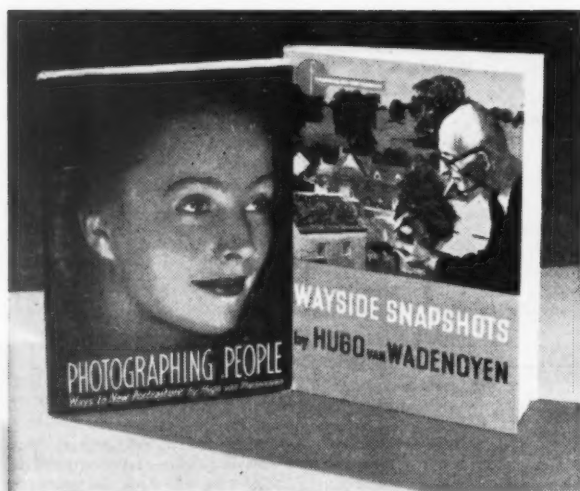
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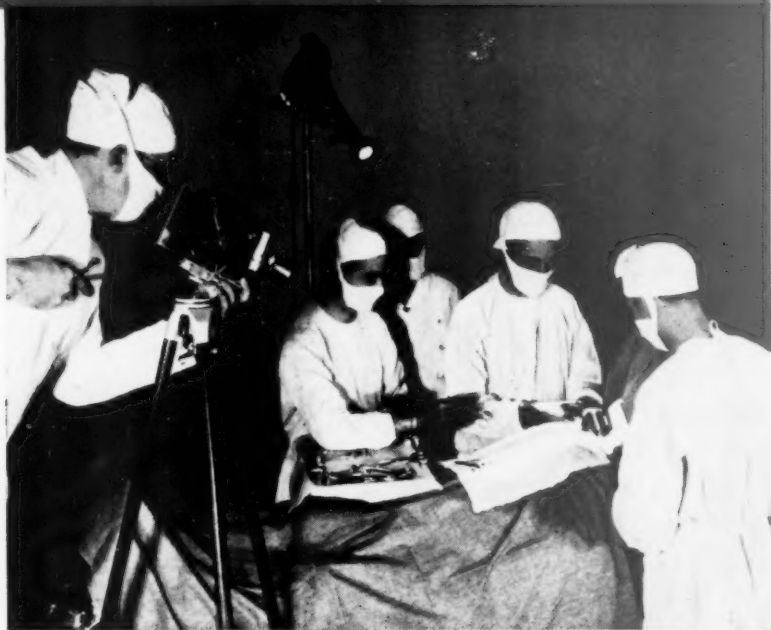
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